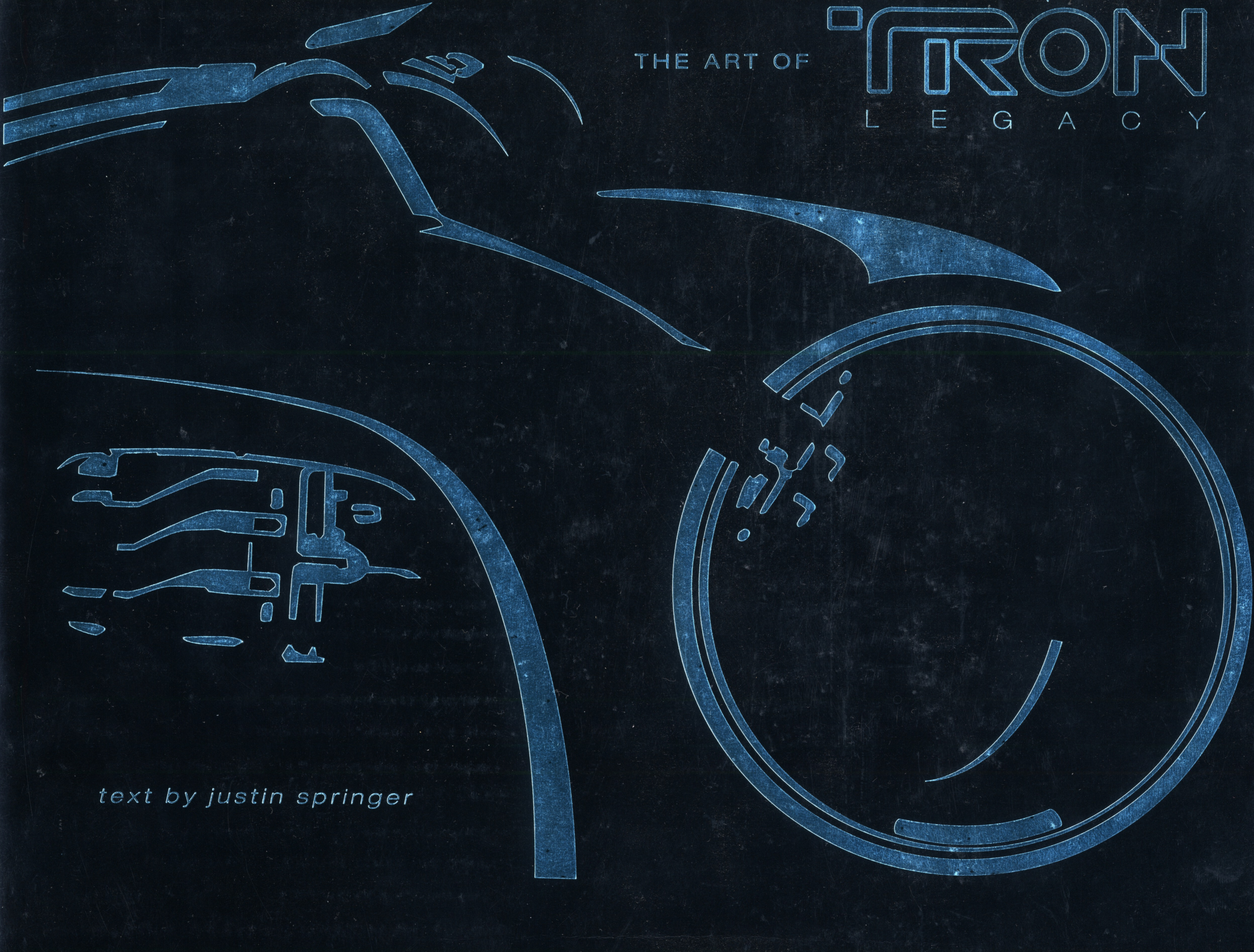
Disney

THE ART OF TRON LEGACY



text by justin springer

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THE ART OF
DISNEY TRON LEGACY

In the highly anticipated *Tron: Legacy*, the Walt Disney Company reintroduces the Tron universe to the world 28 years after the original film amazed audiences with its striking visual style and landmark special effects. Director Joseph Kosinski and his team of artists and designers took inspiration from the memorable and elegant design of *Tron* (1982) and employed the most ground-breaking filmmaking techniques available to create a world unlike anything that has ever been seen on the big screen. Using a mixture of live action, 3-D photography, and photorealistic computer-generated imagery, *Tron: Legacy* will provide audiences with a highly-immersive experience that blurs the line between what is real and what is illusion.

Starring Academy Award winner Jeff Bridges, Garrett Hedlund, and Olivia Wilde, *Tron: Legacy* is an epic adventure and high-energy thrill ride set in a vast digital landscape. It's a father–son story about Sam Flynn (Hedlund), the 27 year-old son of Kevin Flynn (Bridges), who is pulled into the same brave new world of fierce programs and gladiatorial games that his father navigated in the original

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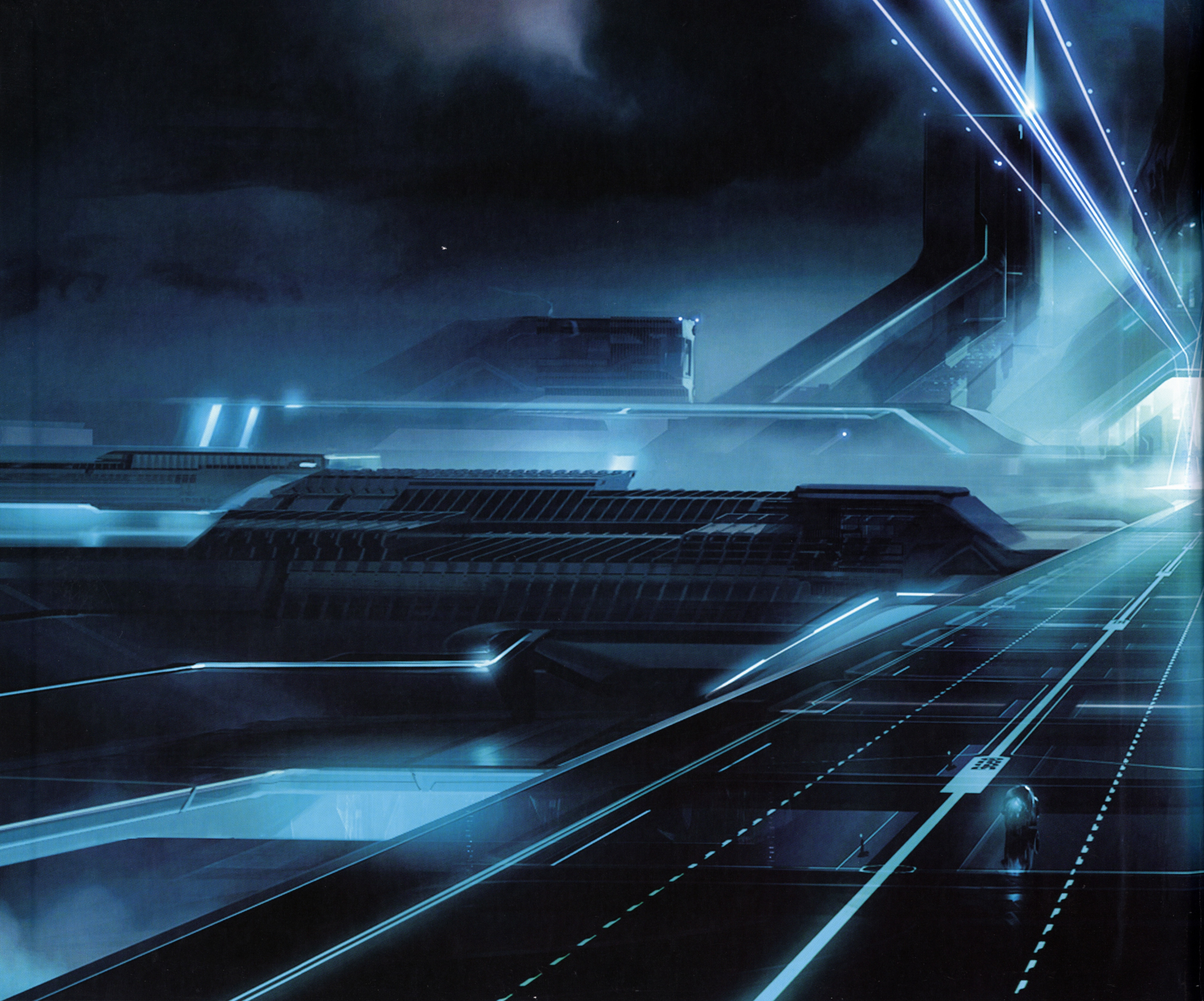
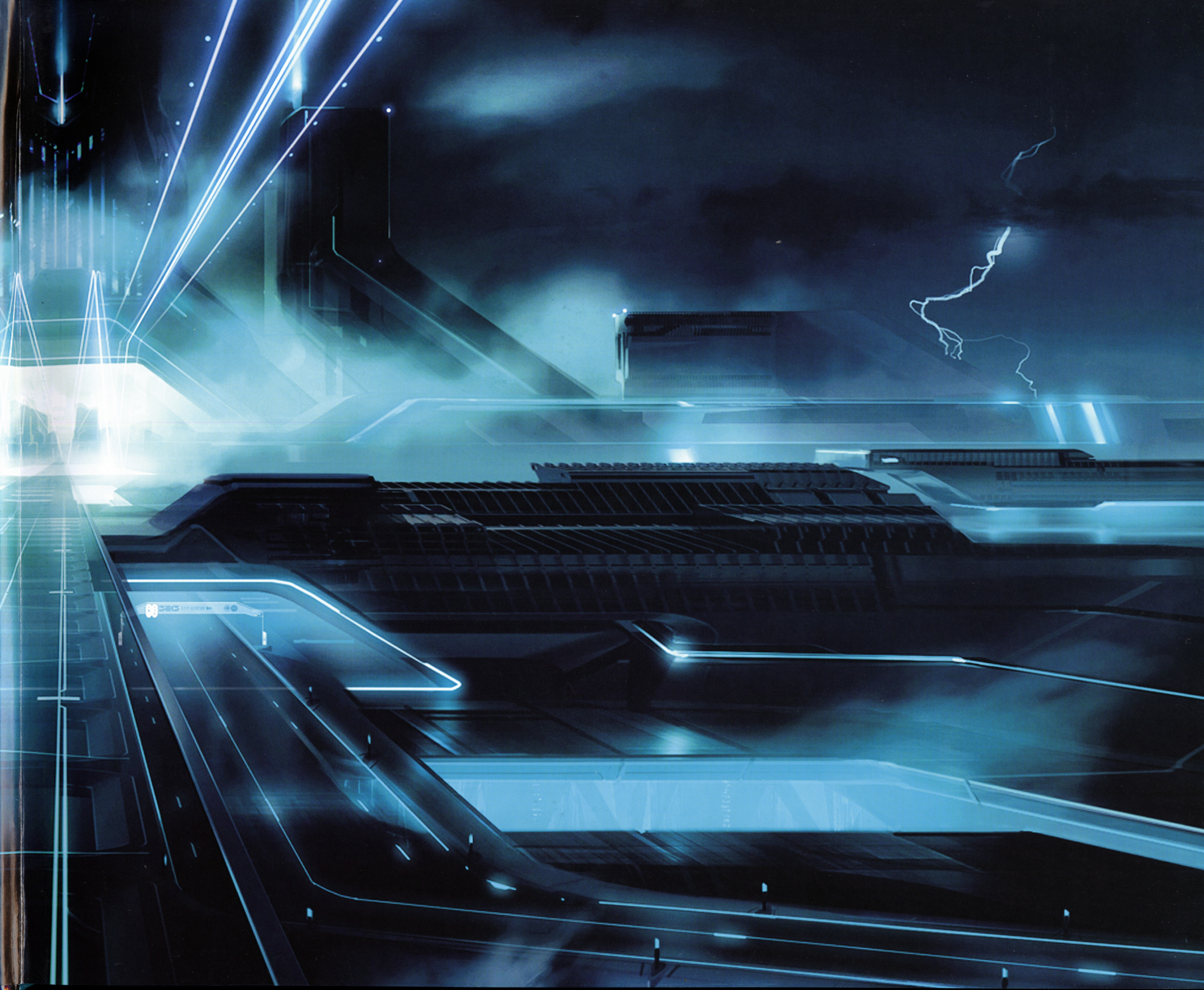




On July 9, 1982 . . .

Walt Disney's science fiction adventure *Tron* opened in theaters. The film, written and directed by Steven Lisberger, received decidedly mixed reviews and went on to earn an unexceptional $33 million at the box office.

Despite this, *Tron* found a place in the crosscurrents of popular culture. It has become a science fiction favorite—stirring the imaginations of movie fans who find their way to the film year after year—and it continues to be a topic of conversation and a source of inspiration for artists, designers, musicians and even those in the computer sciences.

OPPOSITE: Early advertising art for *Tron* (1982).

Now, twenty-eight years later . . . the story continues.

THE ART OF

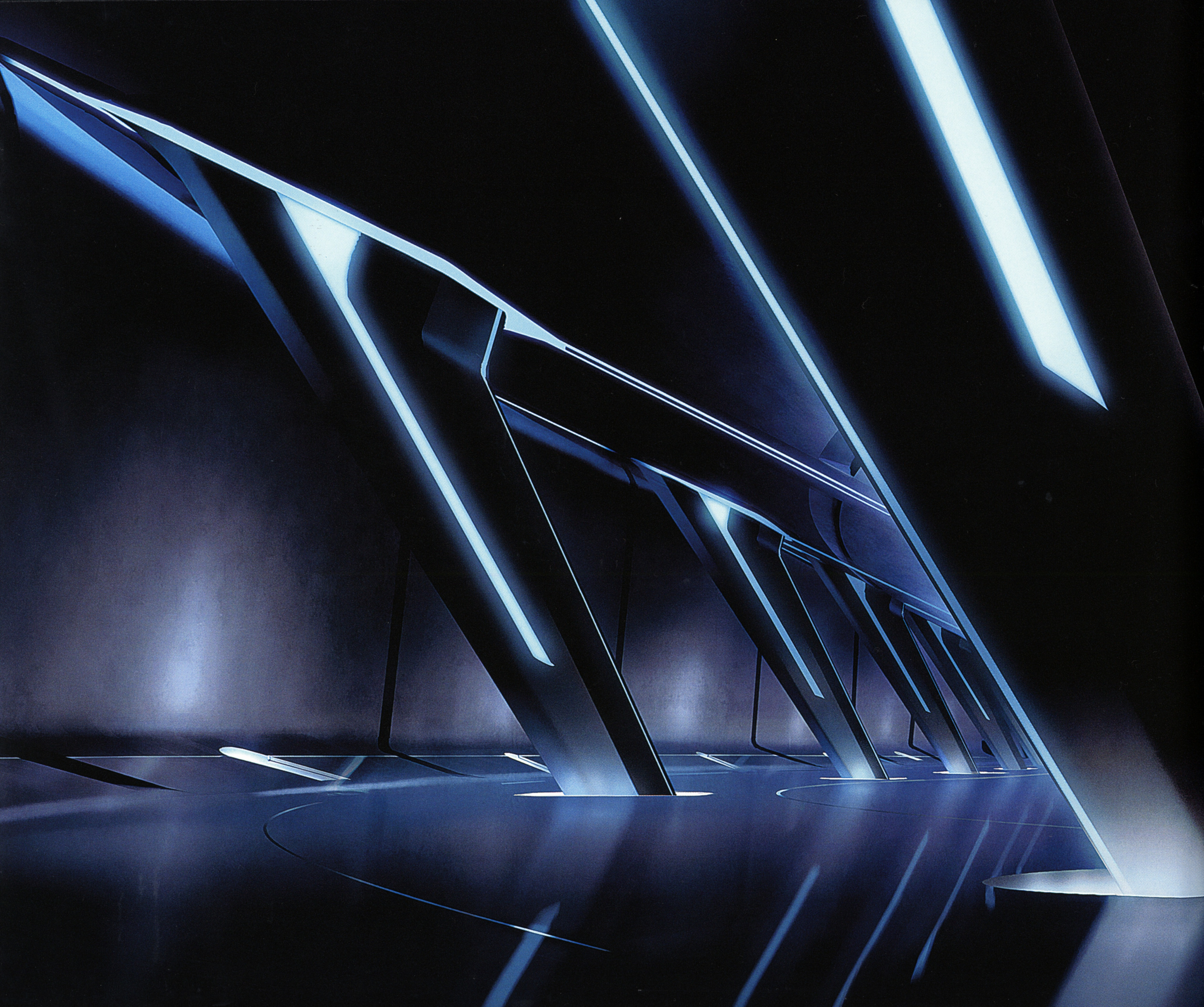
DISNEY

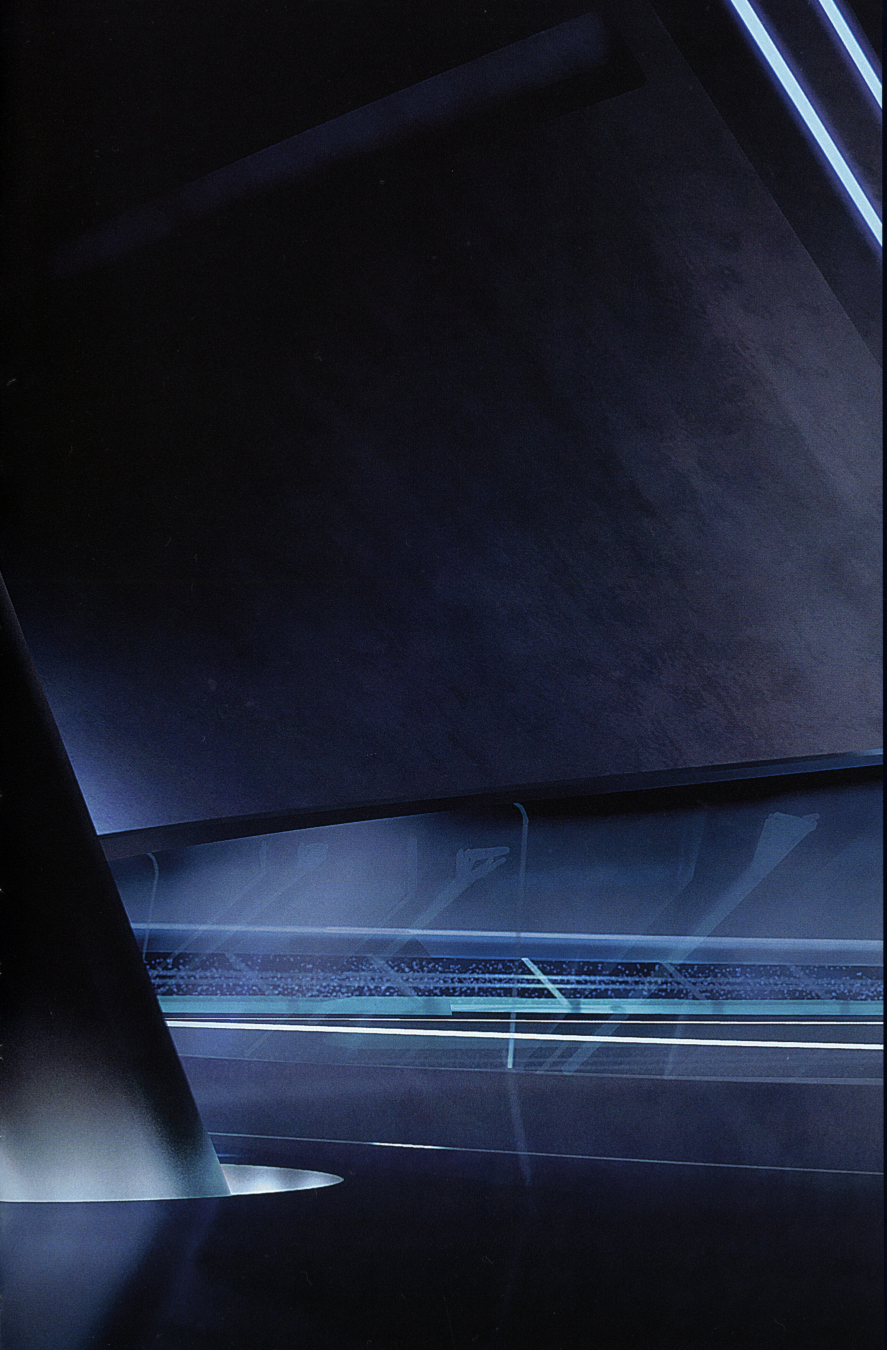
TRON
LEGACY

TEXT BY JUSTIN SPRINGER

a welcome book

DISNEY
EDITIONS





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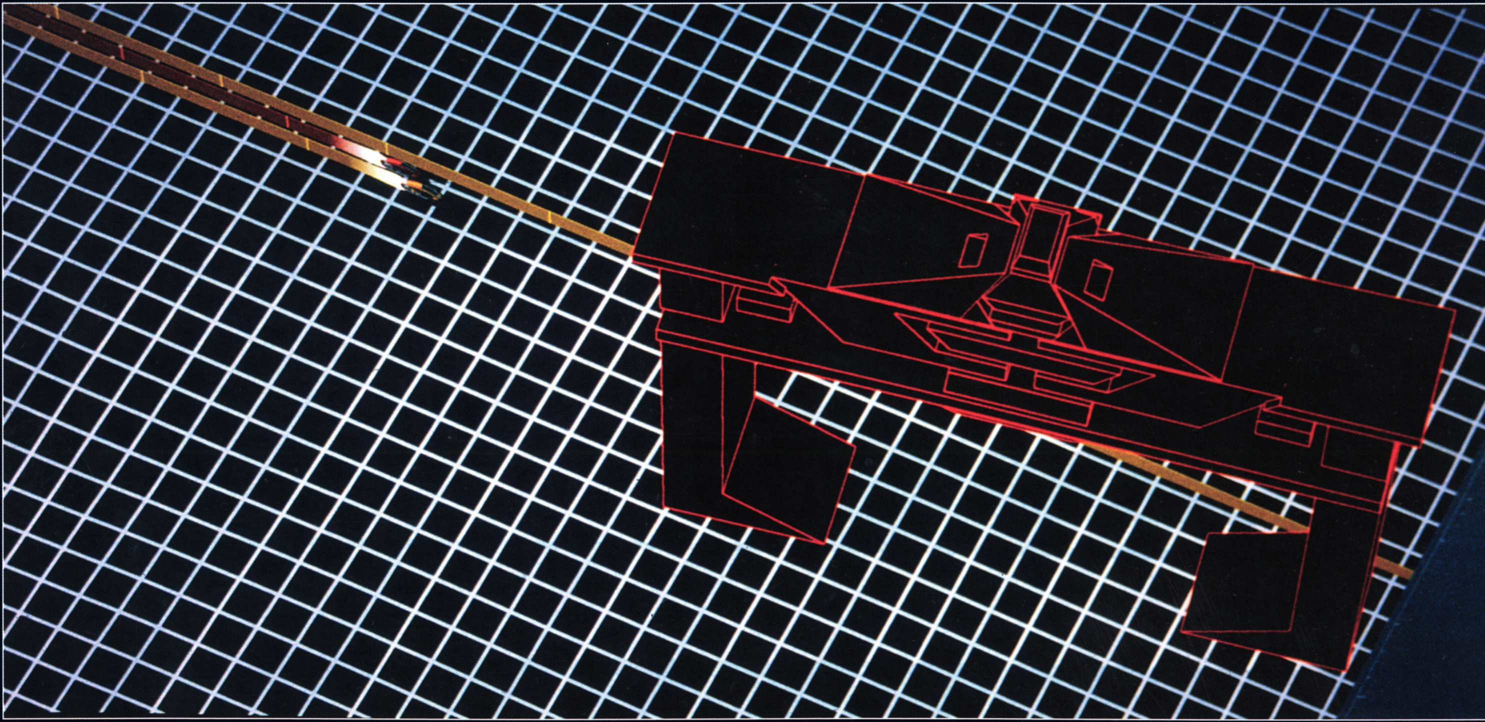


: foreword

As a designer I've always found that the best projects are the ones that initially scare me. From day one, *Tron: Legacy* scared me. It was frightening, exciting and an honor to be assigned the daunting responsibility of updating one of the most influential films from my childhood. Walking in the footsteps of filmmakers like Steven Lisberger, and artists like Syd Mead and Moebius, was truly an awesome and humbling endeavor.

The challenge of designing a new chapter for *Tron* had to begin with digging deep into the truly unique imagery of the original film. The original film shot and animated in 1982 was groundbreaking on many levels. But specifically from a design perspective, the film established an iconic look that is still relevant in today's pop culture.

At its core, the concept for the world of *Tron*, both in 1982 as well as today, is a virtual digital simulation that takes place inside the computer. In '82, the digital look of *Tron* was established from the era's state-of-the-art computer graphics. The limitations of what computers could render back then were instrumental in establishing the iconic look of the original film. The strong graphic, geometric shapes that defined the classic light cycles, recognizers, the Master Control Program, and more were directly influenced by the limitations of the era's computer graphics. These designs are standing the test of time, which is a testament to how strong and great the designs from the original film were. The design leap the original film took in '82 established it's own language and set the bar for the dramatic design evolution we hoped to achieve in *Tron: Legacy*.

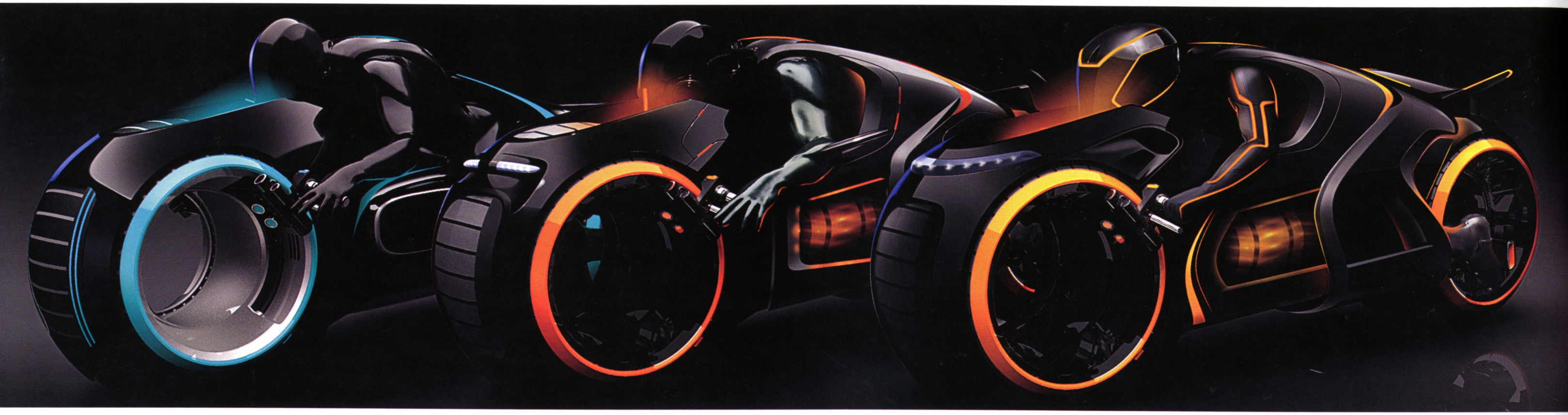
In sharp contrast, today's computer graphics and technology—and the various film techniques used to make modern visual effects films—are so powerful, virtually anything that can be conceived can be brought to the screen. Our challenge in designing and updating *Tron*, with all the toys and tools available to modern filmmakers, was to stay true to the distinctive and nostalgic iconic imagery of the first film. Our goal for *Tron: Legacy* was to take an equally impressive and noticeable leap forward in terms of design evolution and sophistication.

In *Legacy*, we learn time works differently on the Grid than in the real world, and hundreds of years have passed in the virtual world since the original *Tron*. The original film had an intentional synthetic feel on the Grid. In *Tron: Legacy*, the Grid has evolved exponentially within a closed, isolated server. That evolution is reflected in the design of *Tron: Legacy*'s simulated world. The Grid, and everything in it, has become much more stylized, visceral and real.

As in the original movie, illuminated light lines were to be the design foundation and glue for *Tron: Legacy*. One of the first things director Joe Kosinski and I discussed was how light lines were to seamlessly carry the viewer's eye around everything *Tron*. From costumes, to vehicles, to architecture, the way light would wrap and frame each composition was critical. The strong primitive geometric shapes that populated the design aesthetic of the original film were also fundamental to the new world we strived to create. But unlike the first film, we had the luxury to soften corners, add complex compound surfaces, and utilize exotic textures and surfaces to build our world.

One of the first tasks Joe assigned to me was to begin assembling the ultimate conceptual art department for the project. Looking back at the team that was assembled to create the world of *Tron*, I can honestly say it was a collective of the most talented artists and craftspeople I've ever had the pleasure of working with. This book is a tribute to all the talent,

OPPOSITE: A recognizer passing over the light-cycle game grid from *Tron* (1982).



ABOVE: Light Cycle line up (left to right): Standard Light Cycle, Black Guard Light Cycle, and Clu's Light Cycle.

dedication, and passion that went into the conceptual design of *Tron: Legacy*.

As you can imagine, many artists worked on this film and they all deserve recognition for their efforts, but the following artists were particularly instrumental in creating the look of *Tron: Legacy*:

David Levy, the self proclaimed "Speed Painter," was just that. The quality, quantity and speed with which David works are truly remarkable. David's illustrations were key in establishing the look, palette, tone and atmosphere for *Tron: Legacy*.

Ben Proctor was an art director on *Tron: Legacy* and was responsible for much of the visual effects design concepts for the film. Ben was our version of the genius "Kevin Flynn." Ben's prolific ability to paint and design seamlessly, in both digital 2D and 3D, is unparalleled.

Daniel Simon was the lead vehicle designer on *Tron: Legacy*. His vehicle designs speak for themselves. I like to think of Syd Mead's iconic vehicle designs for the original *Tron* as sci-fi design masterpieces. Daniel carried that torch for *Legacy* and, in the process, designed some of the coolest film vehicles ever brought to the screen.

Neville Page was brought on early to explore conceptual character design for the film. Neville is an incredibly talented artist and equally knowledgeable and experienced in film prosthetics and suit fabrication.

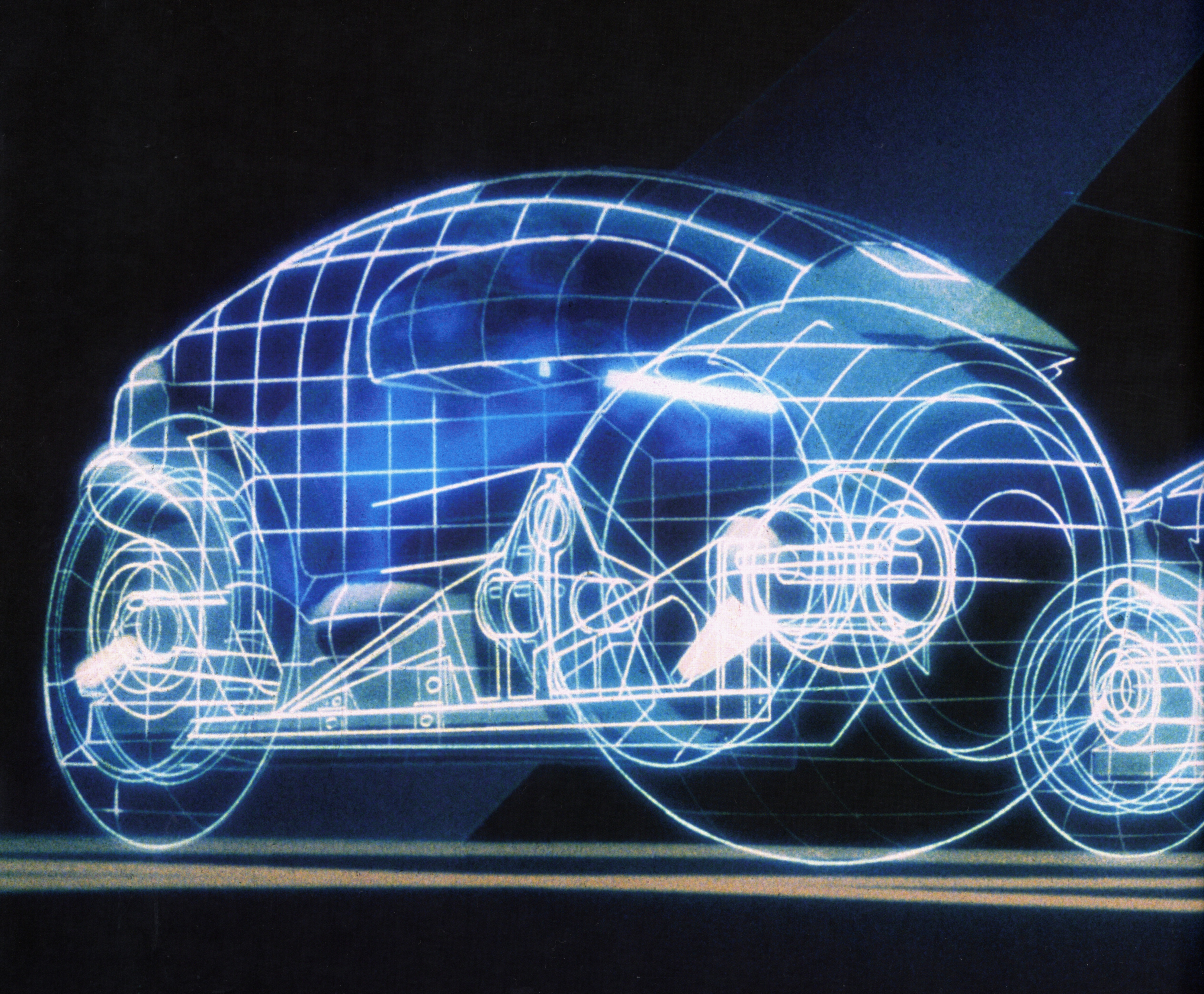
Dylan Cole and Phil Saunders painted some of the key illustrations that became style guides for literally hundreds of visual effects shots.

Dave Scott, who worked as our graphic artist, single-handedly created almost every graphic for *Tron: Legacy*. Dave built and conceived the graphic language for the film. No small task!

The collaborative environment, culture, and camaraderie that director Joe Kosinski established with not only the art department, but also each artist, deserves mention. His enthusiasm for design, his design taste and his knowledge, motivated the team to create the artwork in these pages. As the Production Designer of *Tron: Legacy* I'm incredibly honored and humbled to have worked with such an amazing team.

—**Darren Gilford**, Production Designer, *Tron: Legacy*

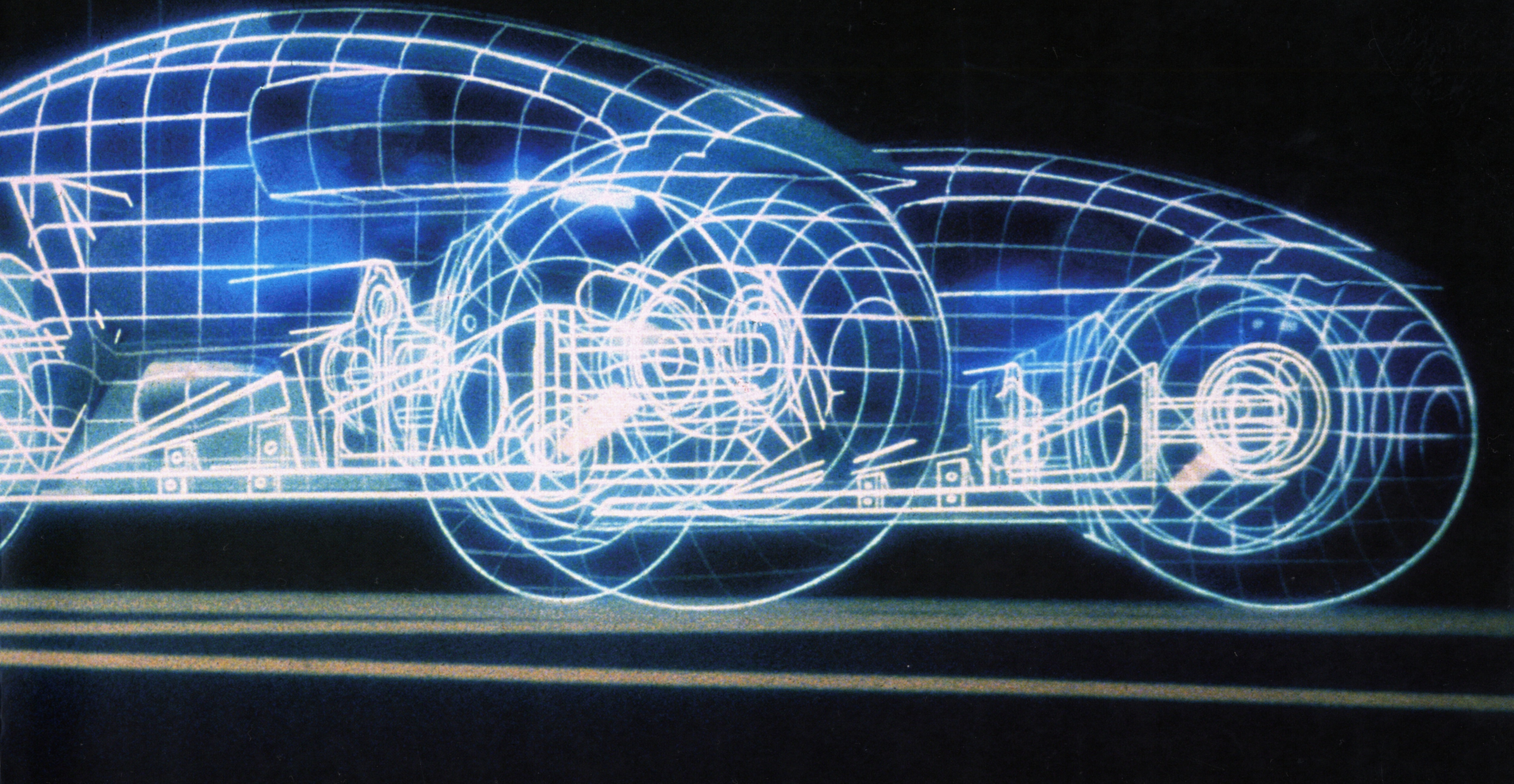
OPPOSITE: Concept artwork of Kevin Flynn, Clu, and Tron overseeing the construction of the city from atop an Outland mountain ridge in the late 1980s.

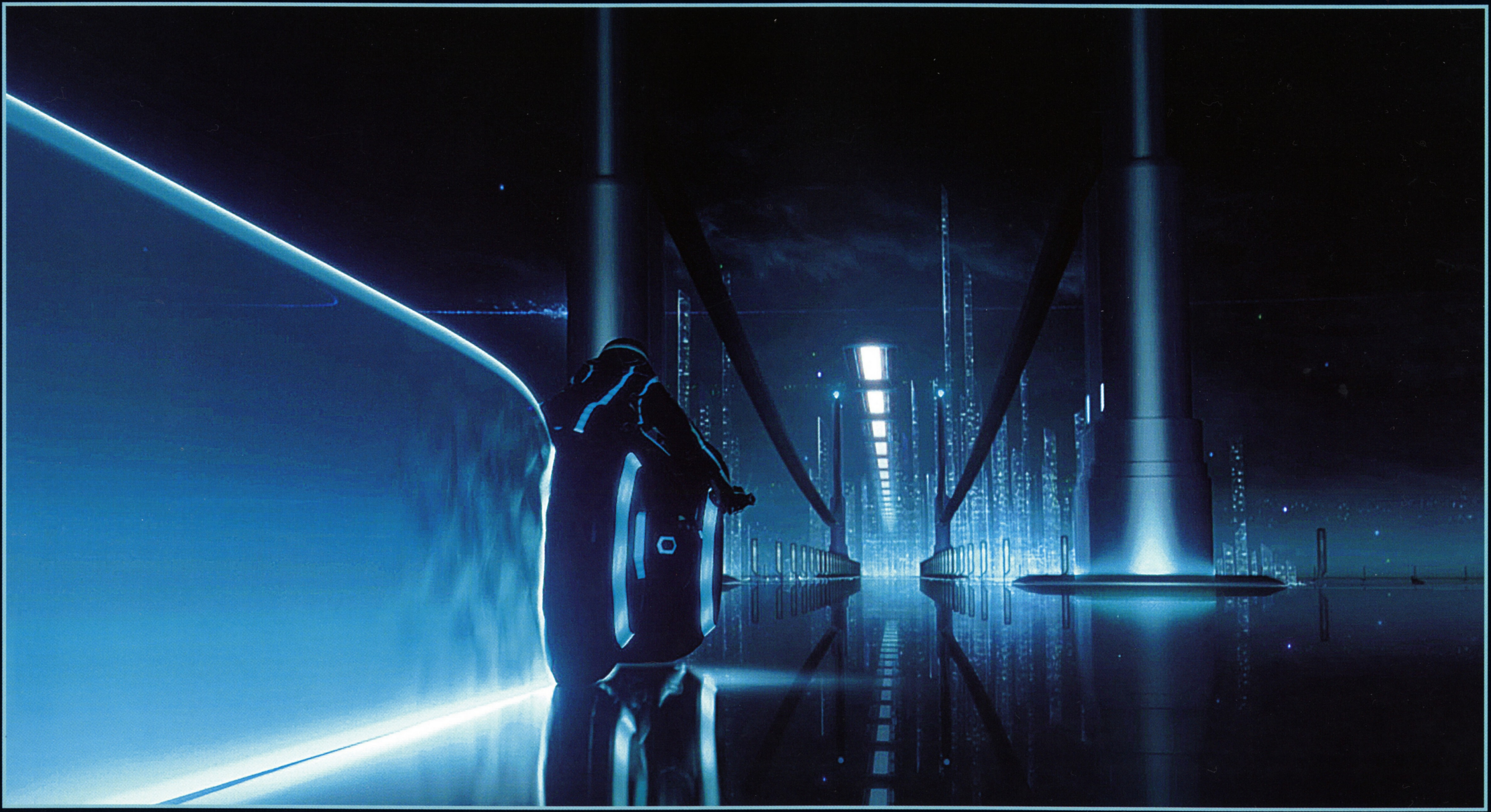


: origin

"I have to give Steven Lisberger, Syd Mead, Moebius and the other designers of *Tron* immense credit. In 1982, before most people had desktops, they imagined a world where people would go live alternate realities as avatars, and today we find ourselves in a world of Second Life and MMOG's. The world they imagined—it has happened."

—SEAN BAILEY, Producer





In recent years, San Diego Comic-Con International has become *the* definitive launch pad for Hollywood blockbusters. The world of entertainment routinely showcases its upcoming titles at the world's largest pop culture convention and mecca for fanboys. Enthusiasm from Comic-Con for this sort of movie is an important indicator of mainstream moviegoer interest and a litmus test for success. In 2008, the Walt Disney Company was seriously considering rebooting the *Tron* franchise—a 1982 science fiction film that had achieved cult status and had a string of video games made in its image. However, there were many concerns. It was nearly thirty years old, it hadn't performed particularly well at the box office, and didn't have significant awareness among the greater audience, most of whom hadn't been born when the original was released. Comic-Con seemed like the perfect place to gauge audience interest in revisiting the title. But there was one giant roadblock. The film hadn't been greenlit and any mention of it at Comic-Con would be seen as a firm announcement that it was happening.

There was a unique ace in the hole, however. Due to the great deal of enthusiasm at Disney for director Joseph Kosinski's vision for *Tron*, he had created a two-minute visual test for the studio, as well as an expansive portfolio of early concept work completed by a small team of artists in the months leading up to Comic-Con. However, Disney wondered if there was a large enough audience for an almost thirty-year-old science fiction film—with a stunning, but distinctly retro aesthetic—to warrant a big ticket commitment to relaunching it. The studio made the gutsy decision to show the visual test they had commissioned to an audience at Comic-Con, even though it was originally intended for internal assessment only and this was prior to the film being greenlit. Before cameras had rolled on the movie, and as a complete surprise to both convention-goers and the press, the visual test premiered in Hall H at Comic-Con 2008, following the *Race to Witch Mountain* panel. In the moments and days that followed, Disney gained the confidence they were hoping for.

The idea of revisiting *Tron* had long gestated at the studio. Development simmered over the years, outlines and even scripts would be written and ultimately thrown out, forcing everyone back to the drawing board. It was long-time studio executive Brigham Taylor, a known fanboy and *Tron* enthusiast, who kept the project alive through many years of stalled development, maintaining his belief that *Tron* was a viable Disney franchise. After years of starts and stops, in 2007 Taylor heard first-time director Joseph Kosinski's bold vision for a new *Tron* universe and the character-rich and clever narrative conceit of *Lost* veterans Eddy Kitsis and Adam Horowitz. Immediately, he knew he had something special on his hands. He quickly put the idea in front of the rest of the executive team at Disney, and development, under the guidance of producers Sean Bailey and Steven Lisberger, got underway at an accelerated pace.

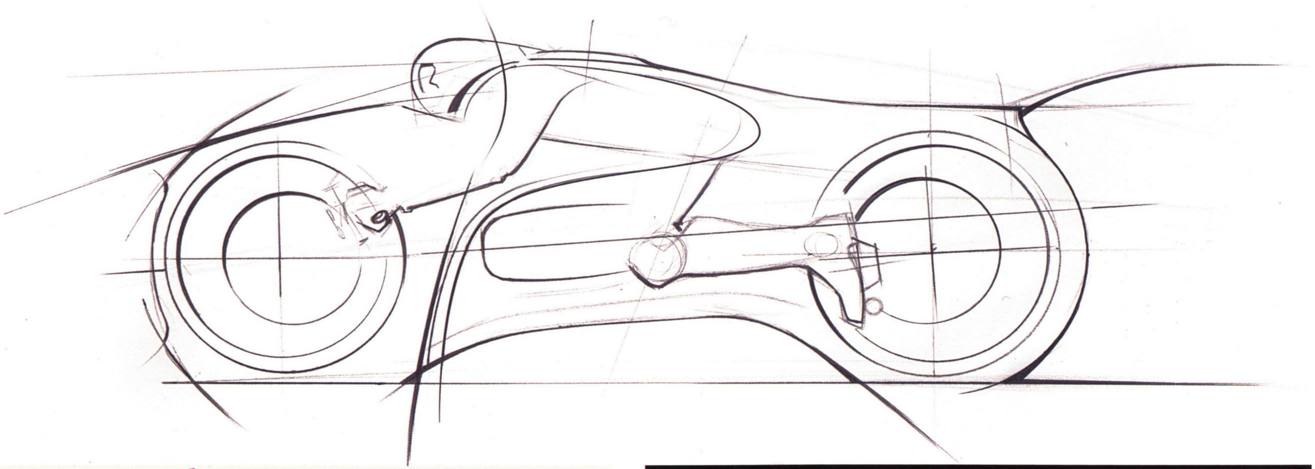
Kosinski had swiftly made a name for himself in the commercial world, directing visually-striking commercials using bleeding-edge technology for video games such as *Gears of War* and *Halo* 3, and companies such as Apple and Nike, among others. His work was undeniably cinematic, highly designed and was almost always created using a suite of advanced filmmaking technologies to blur the line between what was material and what was virtual. It was these characteristics, as well as Kosinski's architecture and visual design background (he graduated from the Columbia Graduate School of Architecture after receiving degrees in Jazz and Aerospace Engineering at Stanford), that drew the attention of producer Sean Bailey, who lobbied the studio to take a chance on the first-timer. Disney hired Kosinski at the same time as they hired Kitsis and Horowitz to pen the screenplay. In an atypical approach that more closely resembled the process for animated features rather than live-action, visual and narrative development would be done simultaneously.

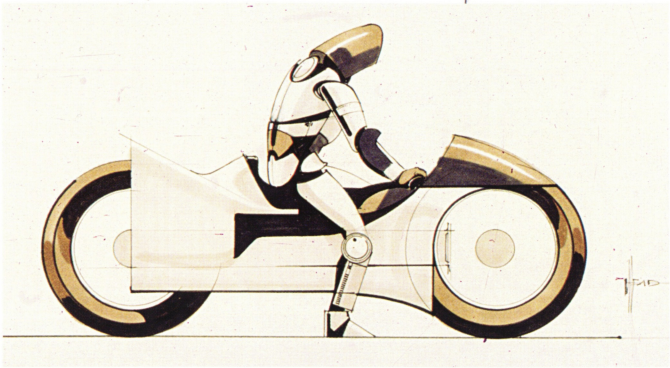
The filmmakers quickly arrived at the decision to return to the world of *Tron* by way of a continuation of the original story. This provided the exciting opportunity to explore how the *Tron* universe may have evolved in the last thirty years.

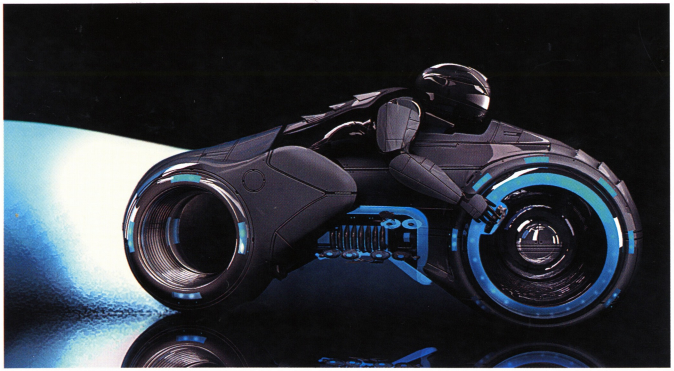
ABOVE: Jeff Bridges as Kevin Flynn from the 2008 visual test. **BELOW:** An early look at Clu, Kevin Flynn's mid-30s avatar, also from the visual test. For the test, Clu was created using Lola Visual Effects, a digital cosmetic de-aging process. For the movie, Digital Domain would build an all-digital volumetric head of Bridges in his mid-30s.

Kitsis and Horowitz devised a sequel that would return audiences to the same world where Kevin Flynn (Jeff Bridges) fought for his life and from which he ultimately escaped. The world would be more highly evolved and much more dangerous, and it would be seen through the eyes of Flynn's mid-twenties son, Sam (Garrett Hedlund). Knowing that this would be a film heavy on visual effects, the filmmakers wanted to make sure it was anchored by an emotional and human story. They constructed a tale wherein a young man goes searching for his missing father. The reunification of father and son, and the reparation of a broken relationship with his father, along with his experience in the digital world and interaction with a native of the system named Quorra (Olivia Wilde) would ultimately result in the unlocking of Sam's potential and a personal evolution. This classic hero's journey, combined with Kosinski's awe-inspiring visuals, would allow it to be more than just another genre movie. Everyone involved knew that Jeff Bridges had to be in the movie—a fact that weighed heavily in the decision to launch a sequel instead of a remake—but what if you could have not only the Bridges of today at age sixty reprising his role as Kevin Flynn, but also Bridges from thirty years ago? The charismatic Bridges as he appeared in *Against All Odds* and *The Fabulous Baker Boys* immediately came to mind. It was a clever conceit, and one that was now technologically possible. Bridges would be the first actor in cinema history to play opposite himself—an all digital, photorealistic version—at half his age. Not only would he play the protagonist, Kevin Flynn, he would play the antagonist, Clu, the computer program/avatar he created in his mid-thirties that, as a result of perverted ambition, overthrew Kevin Flynn and ruled the system as an orderly and rigid militaristic state for the past twenty years. What was most exciting about this idea was the way it would use technology. The movie would use cutting-edge special effects, not to deliver never-before-seen action sequences, but to tell never-before-seen stories. The basic elements of the story and its characters, which Kitsis and Horowitz had brought to the table, fit perfectly into Kosinski's vision for the world.

From a visual standpoint, Kosinski's approach to create the world of *Tron*: *Legacy* was to draw heavily upon the now iconic design language of *Tron* established in 1982 by Steven Lisberger, Syd Mead and Moebius, among others. The original film had a distinct and memorable visual style—elegant and classic; the style had become fundamental to what was memorable about *Tron*. This provided his early design team a point of origin from which to start their exploration into the design of the characters, the vehicles, and the landscapes of the world. Their approach was to take the pillars of the design of *Tron*—the minimalism, the simple geometric shapes,

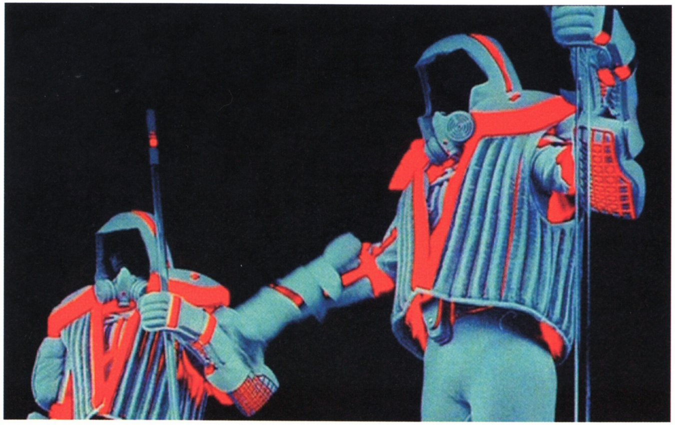






CLOCKWISE FROM ABOVE: Syd Mead concept artwork of the light cycle circa 1980, an early sketch of the 2010 light cycle, and a rendering of the same vehicle.

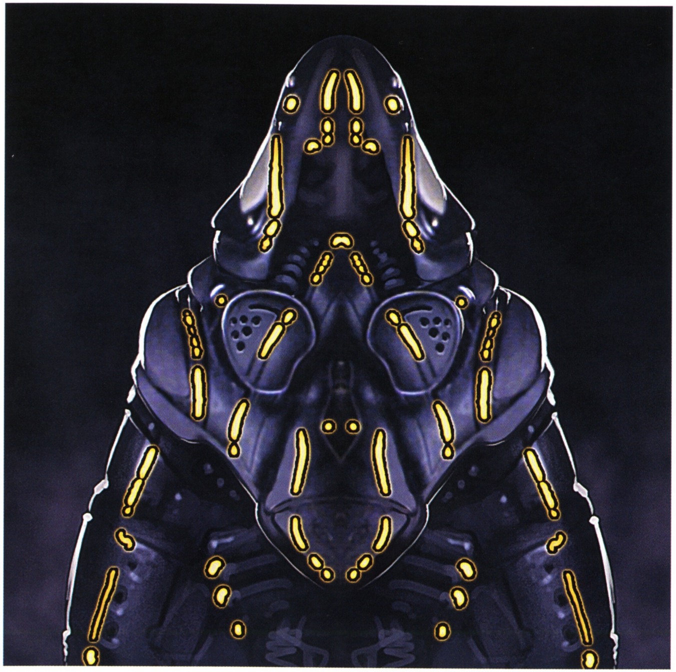
the monochromatic color schemes and heavy use of blacks, as well as the spare and deliberate use of light to highlight contours of form—and evolve it forward to find the look for *Legacy*. From a narrative perspective, they were positing that the system had been closed off from the outside world. That meant this early simulation of our world had evolved exponentially, free of outside influence or modern technology for twenty-eight years, which, since time works differently on the Grid, equalled centuries. When *Tron*: *Legacy* begins, the Grid is a closer approximation of the real world, but it's still very much the familiar and fantastic world seen in *Tron*. This allowed Kosinski the opportunity to update the design by adding more sophisticated shapes, using different materials (a mix of glass, steel and concrete), adhering to the laws of physics (no more right angled turns at speed), and adding atmosphere and weather. Beyond a more contemporary look, the primary reason for these evolutions was to build a universe more realistic and tactile, so an audience would feel as though it had been transported to a place that had weight and structure, a world with rules and limitations. Kosinski's overriding philosophy



was that if Steven Lisberger used predominately practical tools (backlit and traditional animation) to create a world that looked digital in 1982, then in 2010, at a time when advanced technology is available to produce incredibly convincing visual effects, he would use digital tools to create a highly realistic—or more accurately, surrealistic—world that looked as if he went out and photographed it. Moreover, he wanted to build and fabricate as much as possible—the illuminated suits, the interiors of all the environments and cockpits, and instrument panels of all the vehicles—and use visual effects only when something couldn't be achieved practically, in order to make the movie as real as possible. While there is a sizeable amount of CGI in the film, a large number of sets were constructed to create the world of *Tron*.

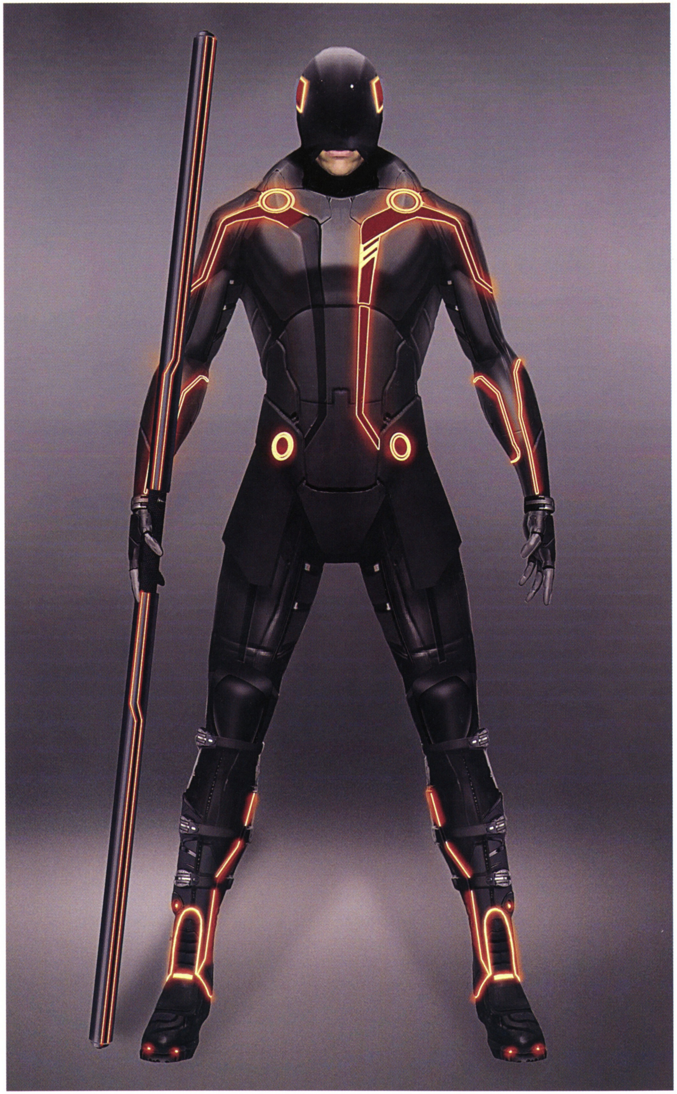
Disney was very excited about the filmmakers' early vision for the film, and finally serious, if cautious, about proceeding with a sequel to *Tron*. However, this movie would come with an event-movie price tag. Kosinski was a first-timer, and pulling it off would require using a multitude of the latest filmmaking technologies in concert, something no one was sure was viable. The script was underway, but Disney needed evidence that Kosinski's vision, and the production plan, would work.

Keeping this challenge in mind, Bailey and Kosinski came up with the concept for a two-minute visual test and an extensive visual development period, which would result in early designs for characters, vehicles and environments. The studio said yes, and the team began bringing the visual test to life.



ABOVE LEFT: Setries from *Tron*. ABOVE: Early concept artwork of sentries for *Tron: Legacy*, heavily inspired by their predecessors. OPPOSITE: Final illustrations of the Sentries as they would appear in *Tron: Legacy*.

Putting his experience in commercials to work, Kosinski quickly had a realized beat-by-beat narrative worked out. His early concept differed very little from what was eventually shown to audiences at Comic-Con in 2008. Kitsis and Horowitz scripted the story for the short, which takes place in between the events of *Tron* and *Tron*: *Legacy*, and the small team of storyboard artists and concept illustrators got to work. The narrative Kosinski came up with would not only illustrate his

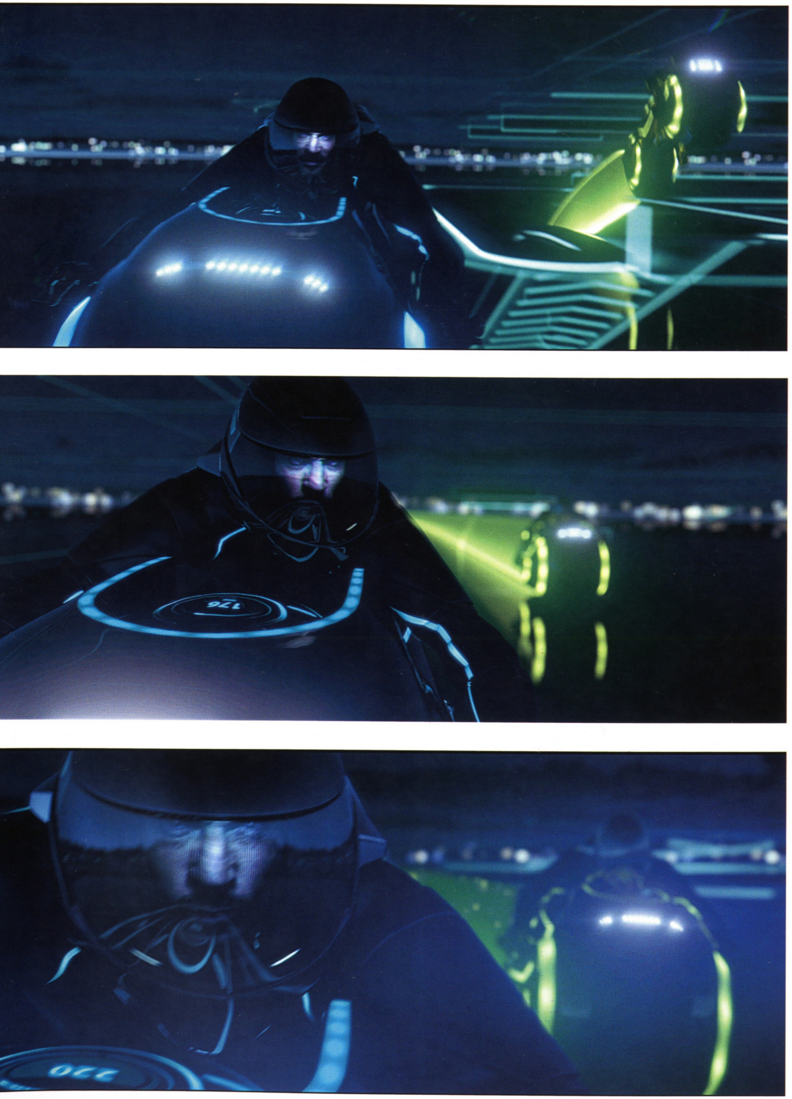


vision for *Tron*—the design sense and color palette, the darker tone, the speed and visceral nature of the action—it would also require the use of the same technology needed to make the feature film. This included shooting with a stereoscopic camera system so that the final product could be viewed in 3D, a seamless blending of CG and live action elements which would create a universe that felt massive in scale but still physical and real, and creating a believable thirty-year-old digital version of Jeff Bridges. While the purpose of the piece was simply to be a proof-of-concept test for the studio, from the beginning, Kosinski and the producers wanted to create something that could be shown to an audience. They wanted a short with the impact of the trailer for a summer tentpole movie.

They also knew that they needed Bridges. After a meeting with Bridges at his home where the visual test and the story for the film were discussed at length, the actor signed-on to play both Kevin Flynn and Clu.

Kosinski assembled a top-notch team of conceptual artists, including Ed Natividad, Ryan Church, Tim Flattery and Darren Gilford. Gilford would eventually assume the role of production designer on *Tron*: *Legacy*. With less than five months until principal photography of the visual test, they had to work quickly. The visual test's veteran team was integral to establishing the overall look of the film. Their early designs of vehicles, suits, and environments—as seen in the test—provided a strong foundation for what ultimately ended up in the film.

Digital Domain, with which Kosinski had previous experience through his commercial work, was brought on to complete the visual test for *Tron*, and would ultimately be the principal VFX vendor on *Legacy* as well. The Digital Domain team included visual effects supervisors Vernon Wilbert, as well as Eric Barba, who was just a few months away from winning an Oscar for his work on the technologically groundbreaking film *The Curious Case of Benjamin Button*. In fact, it was Digital Domain and Barba's pioneering work on *Button*, creating a performance-driven, photorealistic and entirely digital version of an eighty-year-old Brad Pitt, which made them a perfect choice for *Tron*. They had learned a lot about the performance capture and digital character creation on *Button* and the filmmakers hoped that their experience and learning could be put to use on



Tron: *Legacy*, to create Clu, the young Jeff Bridges character.

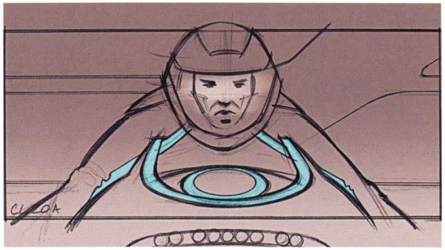
After four months of visual development, filming for the visual test took place in January 2008 with a scaled-down crew on a small stage that looked more like mission control than a traditional film set. It was a grueling one-day shoot, at the end of which, all the live-action and performance capture needed to create the test piece was completed.

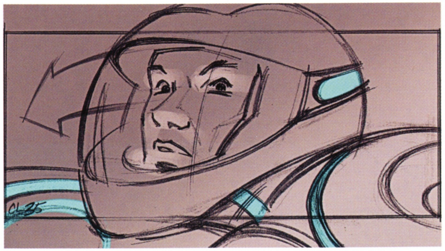
This was going to be the first time in over twenty years that an audience was seeing the iconic light cycle on the big screen. Everyone knew it was going to be the key effects moment of the visual test. To create a greater sense of realism, Kosinski wanted to make sure that the light cycle riders moved and reacted convincingly. An experienced motorcycle rider was brought in to provide the body performance for both riders, which was recorded via motion capture. The precise movements of this actor were then applied to the digital riders in postproduction. The facial performance of the light cycle rider being chased on the Grid was captured and then projected into the helmet of the character. This technique was later used in the making of the film for the light cycle sequence, as well as for about half of the disc game sequence.

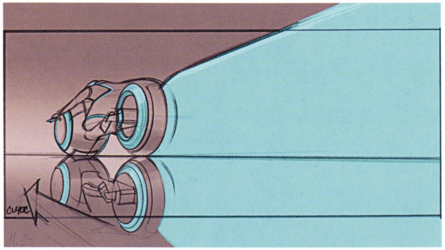
Due to time and budget constraints, the visual test relied more heavily on fully-digital environments than the film ultimately would. In fact, the only live-action element in the visual test was Jeff Bridges walking across a 4 X 8 section of glass. The scene was shot against a blue screen and would eventually be digitally augmented to create the safehouse from where he watches the conclusion of the light cycle race. For the shooting of the film, the safehouse location was built completely on a soundstage with no visual effects enhancement. This was the case for many of the interior environments in the film.

The visual test was filmed stereoscopically using the Sony F23 camera system in a prototype rig built by PACE. A year later, by the time the movie was heading into production, Sony had a prototype version of their next generation digital camera—the Sony F35. This was the camera ultimately used on *Tron*: *Legacy*.

Screen shots from the 2008 visual test of Clu pursuing his quarry (stunt performer and actor David "Shark" Fralick).

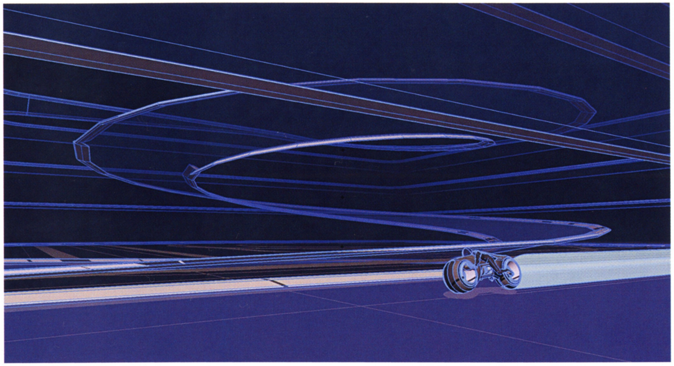






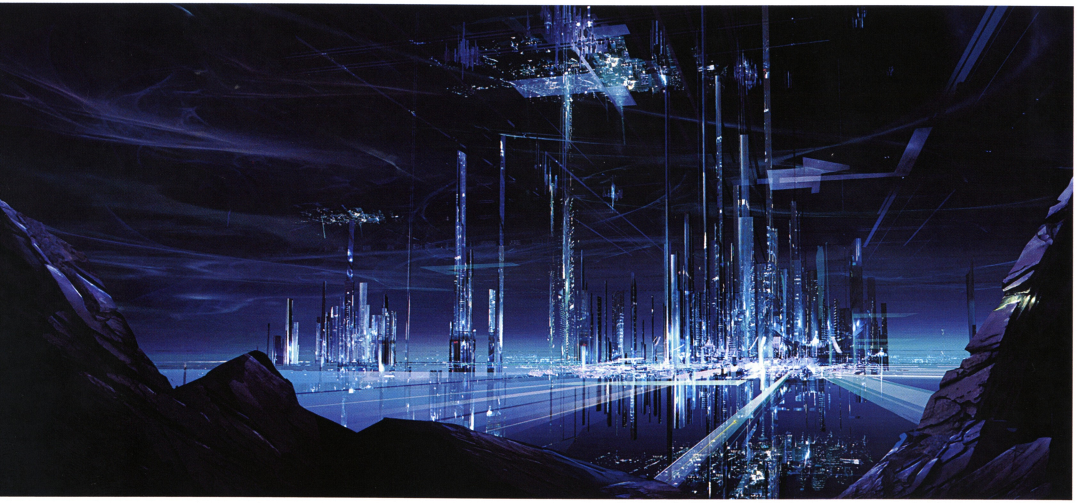
The postproduction process for the visual test was extensive and, due to time constraints, completed on a rigorous timeline much more common in commercials than in feature films. The visual assets—vehicles, characters, and riders—had to be created and animated; the CG and live-action had to be composited seamlessly; a method of facial projection wherein the live-action performances of the actors would be projected onto the 3D geometry of all digital characters had to be invented; aging Jeff Bridges backwards so that he appeared as his thirty-year-old self had to be achieved; and the kinks of a prototype 3D system had to be worked out. Each piece of digital filmmaking technology used presented significant challenges. The fact that these technologies were being used in unison made it a colossal undertaking with a high risk of failure. However, all parties involved knew that it had to work if the film was going to get made. It was this complex digital filmmaking recipe that would ultimately need to be perfected in order to have the film bring the world that Kosinski envisioned to life, and to tell the story that Kitsis and Horowitz had written.

After months of work, an early version of the visual test was shown to Disney in March of 2008 and was very well received. It was continually tweaked over the rest of the spring based on studio notes, and a half-day reshoot was carried out, resulting in a new opening where the light cycle combatant runs out of the rocky formation on the Grid and then forms his light cycle. After sound design was completed at Skywalker Sound, and a score was composed by Kosinski and Melissa Muik, the final version of the visual test was shown to Disney Chairman Dick Cook in late July 2008, less than a week prior to Comic-Con. He was thrilled with what he saw and quickly made the decision to add it to the studio's Comic-Con line up, in order to gauge the core audience's interest in the property.



ABOVE AND TOP: Previs and storyboards from the 2008 visual test.

The two-minute visual test was shown in 2D after the *Race to Witch Mountain* panel in Hall H (3D projection wasn't available). The filmmakers were thrilled at the possibility of surprising the attendees; a crowd of super-informed fans who prided themselves on knowing everything about what movies are being developed. The crowd's reaction to the visual test made it clear they were stupefied that a movie of this size could be underway without them knowing (what they didn't know was that it wasn't underway yet). More importantly, the response to the footage was overwhelmingly positive. Word of the footage shown in Hall H quickly spread around the convention and it became one of the most talked-about events of Comic-Con



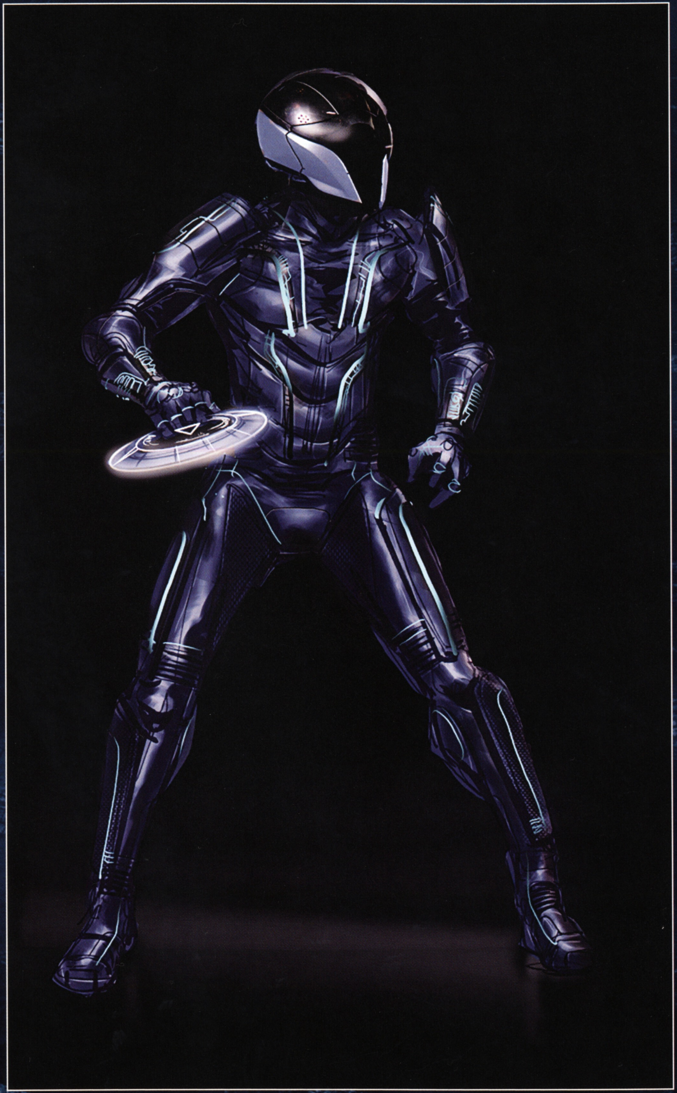
ABOVE: **An early exploration of what the world of Tron might look like, twenty-eight years after the original movie. OPPOSITE: One of the first designs for the updated Tron suits. Kosinski wanted something that looked appropriate and functional for a light cycle rider, so designers took initial inspiration from motorcycle racing suits.**

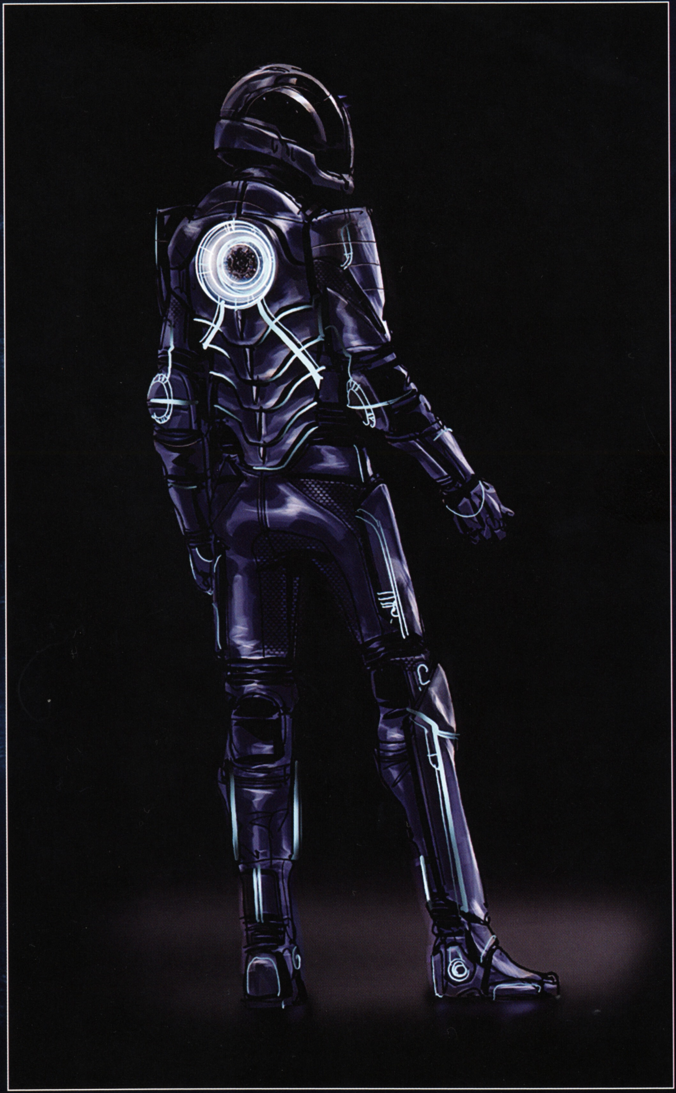
2008. News of a sequel to *Tron*, as well as bootlegged footage of the visual test, quickly made its way to every corner of the internet. Based on what they had seen, people were enthusiastic about the project. The 1982 film that had remained firmly in the undercurrents of pop culture for more than twenty-five years was now boiling to the surface. The overwhelming reaction to the footage at Comic-Con, and the far-reaching enthusiasm for *Tron*, proved to Disney that perhaps they had a viable property on their hands, one worth revisiting. Soon after Comic-Con, *Tron*: *Legacy* was greenlit and was scheduled to begin principal photography in April 2009.

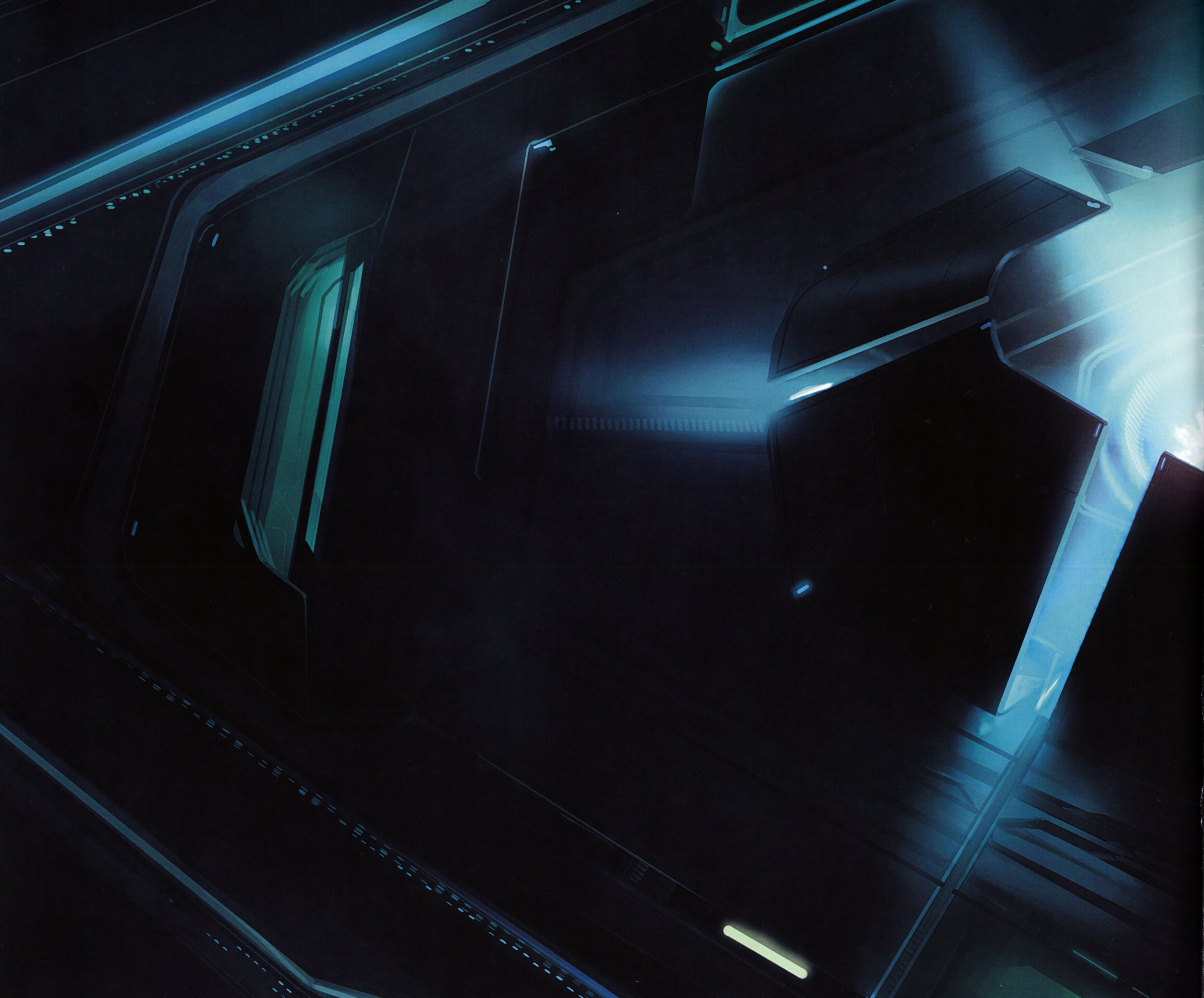
Upon greenlight, the filmmakers quickly expanded the art department with a diverse and talented team of artists and designers, starting with production designer Darren Gilford. The film industry's top concept illustrators were brought in to continue the design of characters, vehicles and environments, already well underway from the visual test. However, in order to create a highly detailed, realistic world wherein every design element held function and not just form, Kosinski expanded his team to include renowned vehicle designers, architects, industrial engineers, graphic designers and world-class illustrators. Pulled together from other disciplines, and working with highly advanced digital tools, they set to making the world come to life. Production designer Darren Gilford also built a sophisticated art department pipeline, where most of the assets for the film were created in 3D so that they could be more easily handed off to Digital Domain to complete the visual effects. The number of illustrations, renderings, 3D files, etc. that came out of the art department for *Tron*: *Legacy* was unparalleled. There are literally thousands upon thousands of files, the best of which are included in this book.

The live-action portion of the film was shot in Vancouver over the spring and summer of 2009, while the incredibly complex CG production process began in early 2008 and continued through September 2010.

Tron: *Legacy* will be released on December 17, 2010, twenty-eight years after *Tron*, making it the longest time between sequels, with the original cast, in movie history. The Walt Disney Company and the filmmakers of *Tron*: *Legacy* have created a movie, much like its progenitor, with a highly original visual style. And they have used landmark visual effects to create a new world for audiences to explore and be inspired by, and brought to life a story that has, before now, not been possible to tell. This book will spotlight the origins of the design and art, and is a testament to the hard work of the director, production staff, illustrators and designers whose efforts and passion were the foundation for the film.



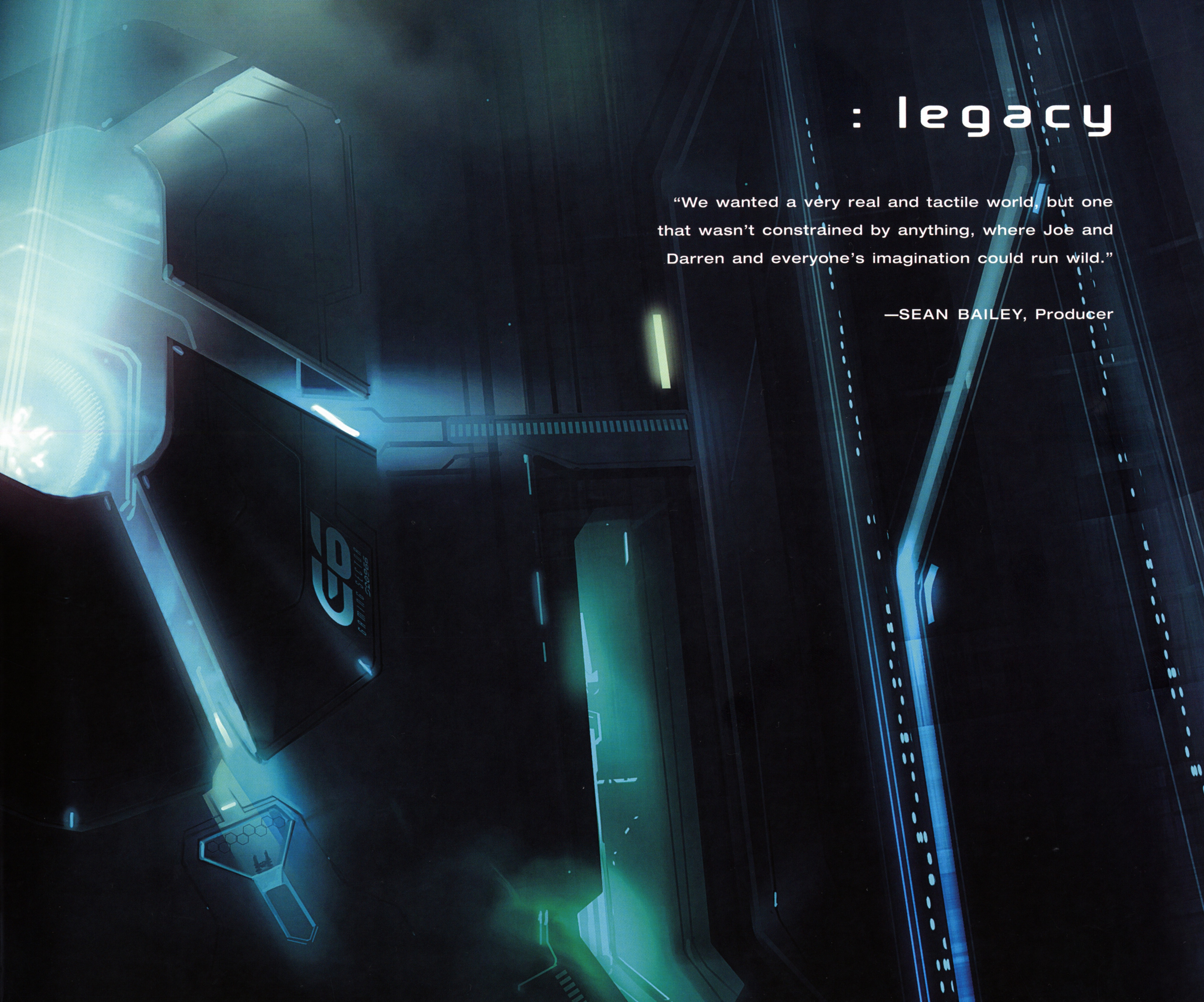


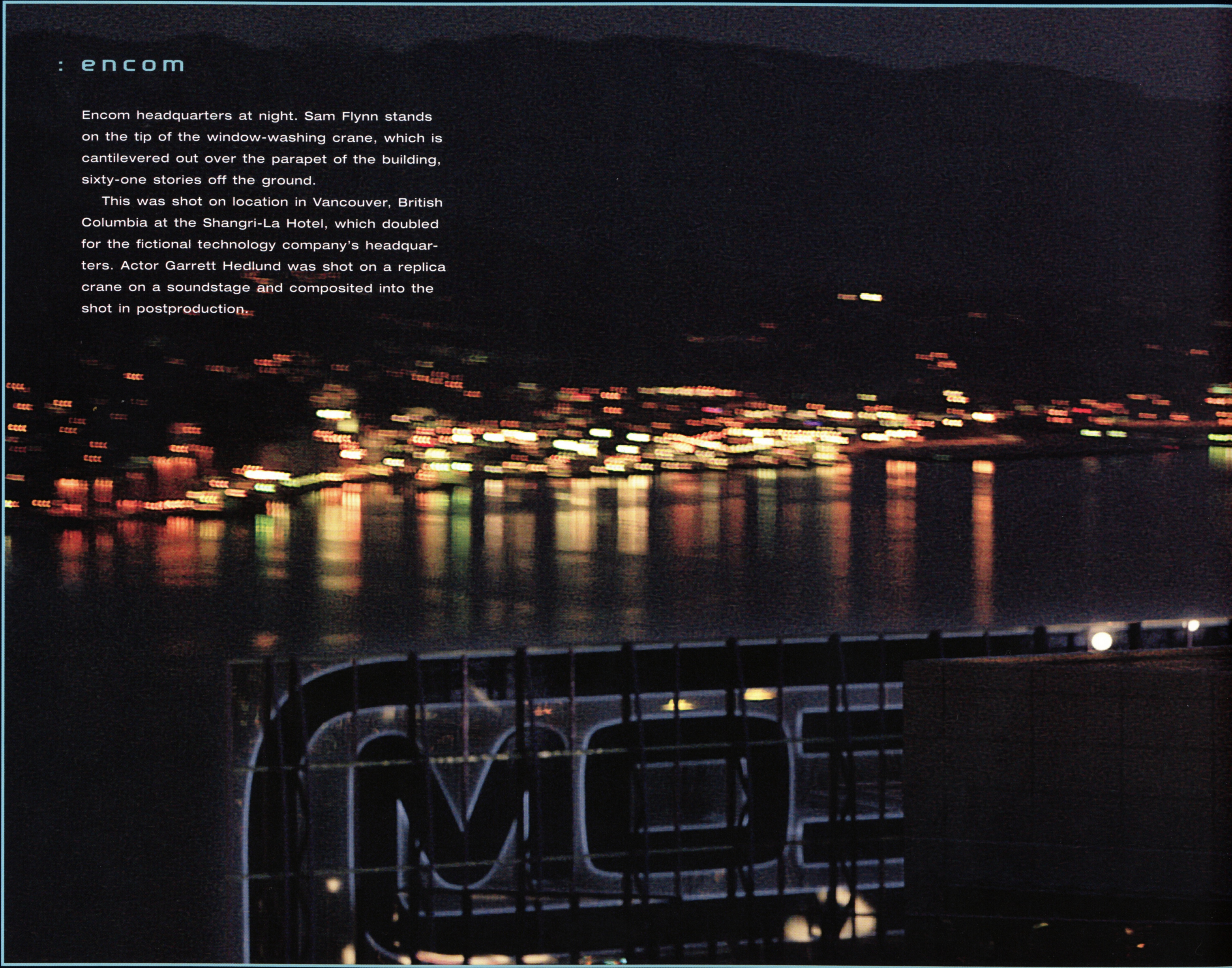


: legacy

“We wanted a very real and tactile world, but one that wasn’t constrained by anything, where Joe and Darren and everyone’s imagination could run wild.”

—SEAN BAILEY, Producer





: encom

Encom headquarters at night. Sam Flynn stands on the tip of the window-washing crane, which is cantilevered out over the parapet of the building, sixty-one stories off the ground.

This was shot on location in Vancouver, British Columbia at the Shangri-La Hotel, which doubled for the fictional technology company's headquarters. Actor Garrett Hedlund was shot on a replica crane on a soundstage and composited into the shot in postproduction.

: sam flynn's house

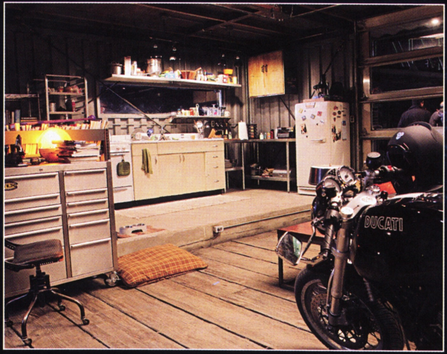
Sam's rustic, urban home was constructed out of reclaimed shipping containers. Director Joseph Kosinski and production designer Darren Gilford decided to construct this custom modular dwelling as a home for Sam Flynn after they were unable to find an apartment in the city that was interesting to them architecturally. They also felt that this conveyed the character's off-the-grid way of living.

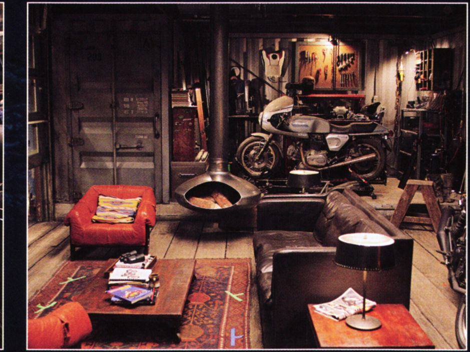
The living space included a kitchen, living area, and a place for Sam to work on his father's vintage Ducati (seen in the background), which appears in the opening scene of the film, set in 1989, when Sam is a young boy.

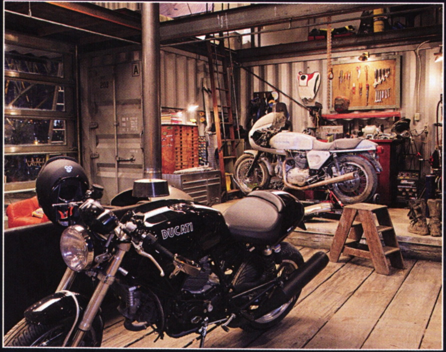
Figurines of characters from *Tron* (1982) can also be seen scattered around Sam's house, bringing the mythology of the first film into the fiction of *Tron: Legacy*. Jeff Bridges' character, Kevin Flynn, both created and merchandised the *Tron* video game, which became the cornerstone of Encom's future.

OPPOSITE: The "Dumont Shipping" logo on the side of the center container is a nod to Barnard Hughes' character, Dumont, from the first film.

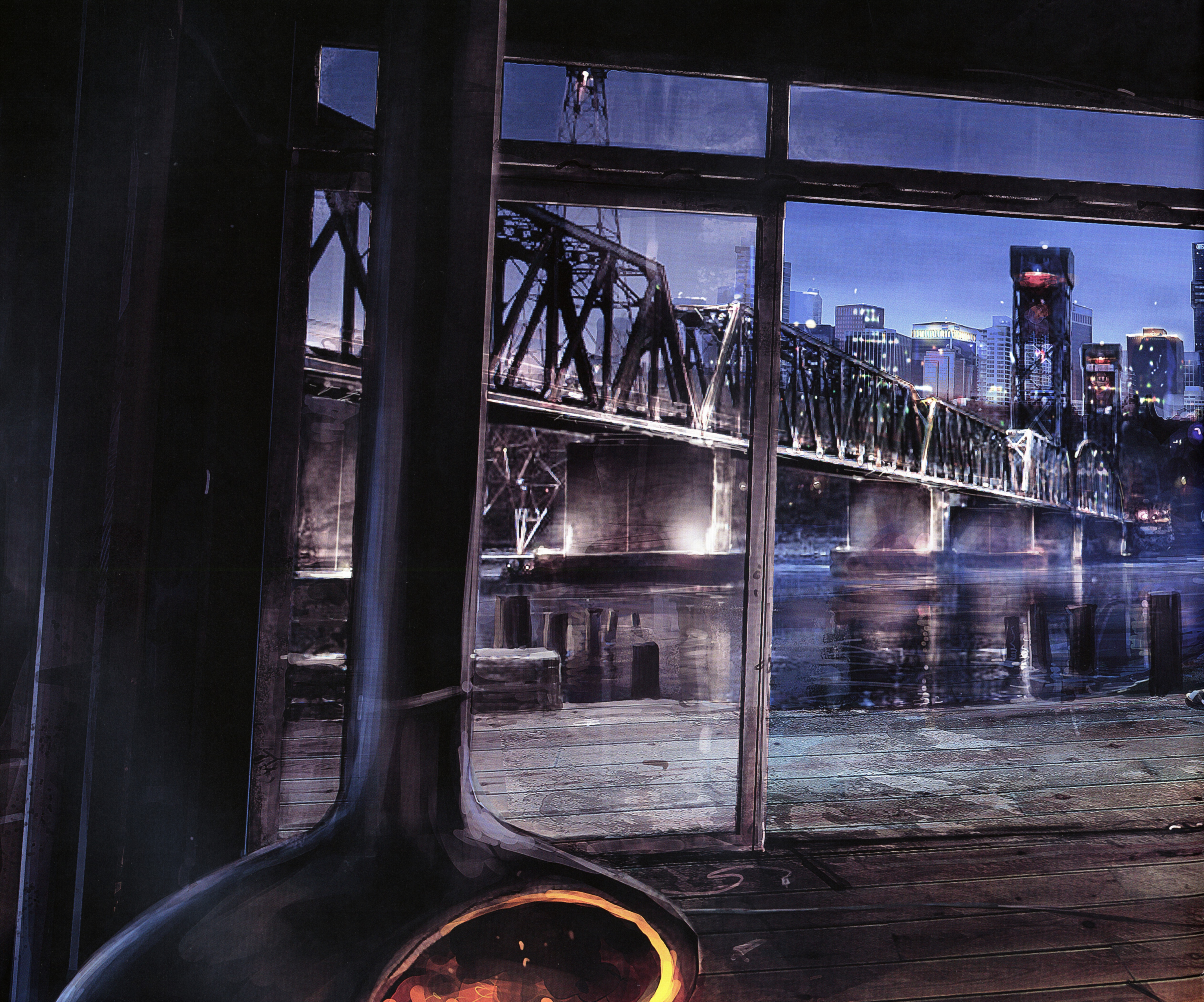
GOOD EARTH
Green Tea
LEMONGRASS

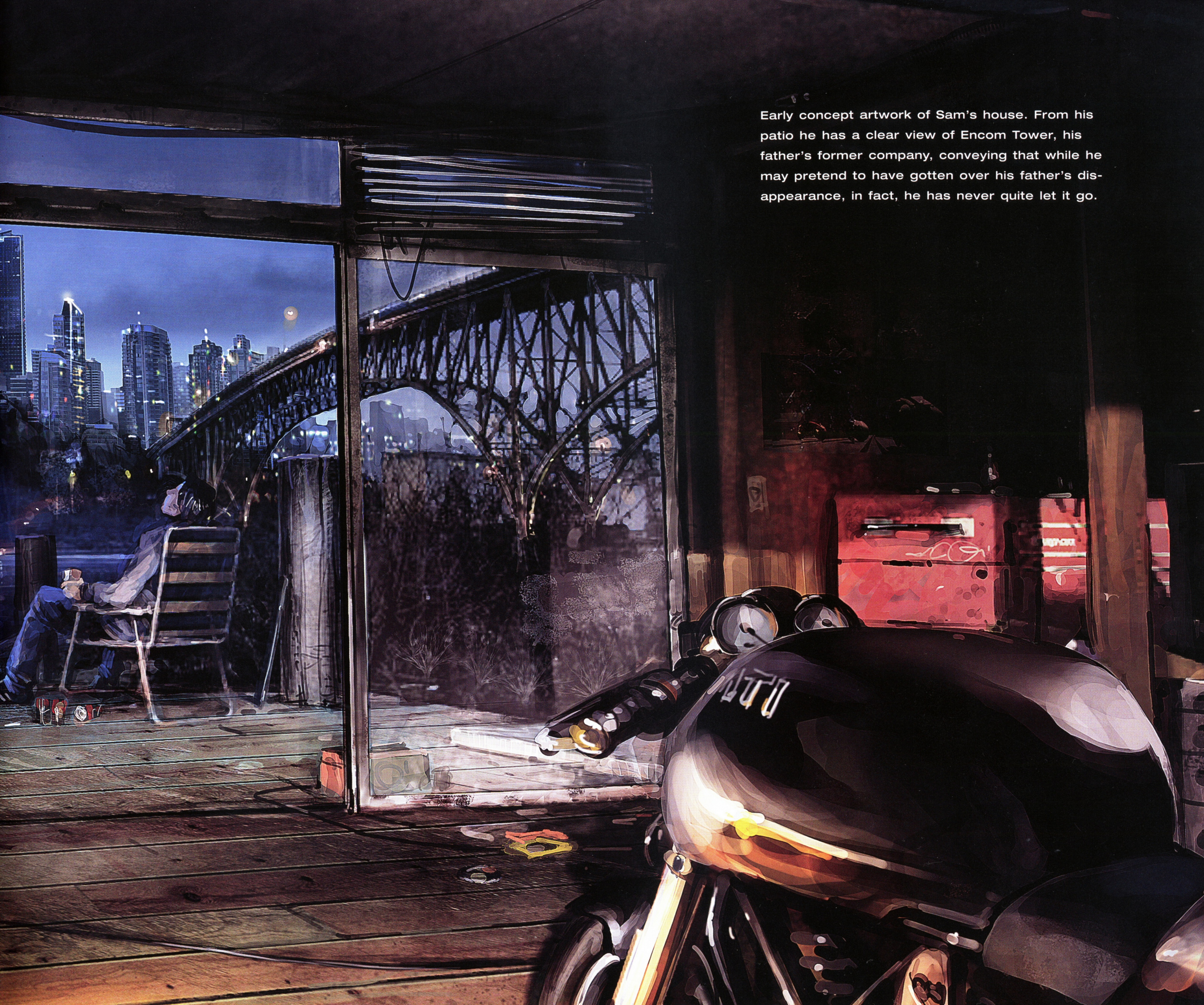






DUMONT
SHIPPING

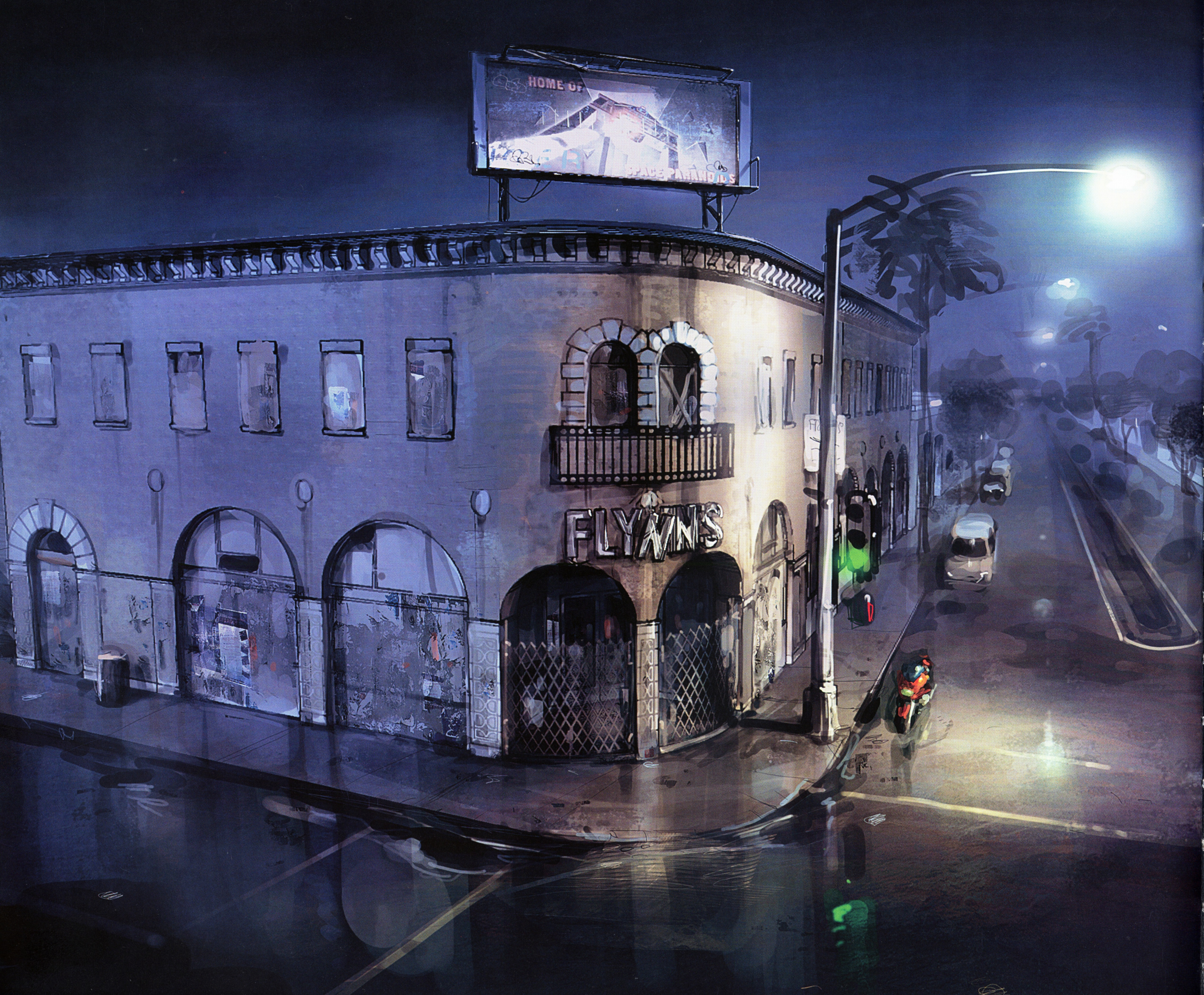




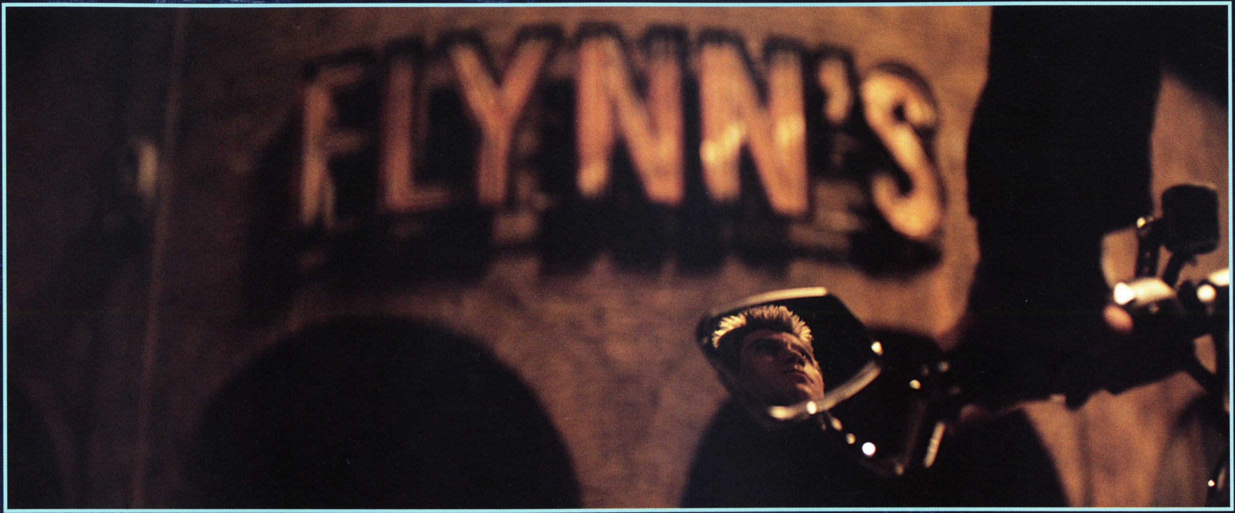
Early concept artwork of Sam's house. From his patio he has a clear view of Encom Tower, his father's former company, conveying that while he may pretend to have gotten over his father's disappearance, in fact, he has never quite let it go.

Actor Bruce Boxleitner, reprising his role as Alan Bradley from *Tron* (1982), pays Sam Flynn a visit.

DUCATI


HOME OF
SPACE PARANOIDS
FLYNN'S

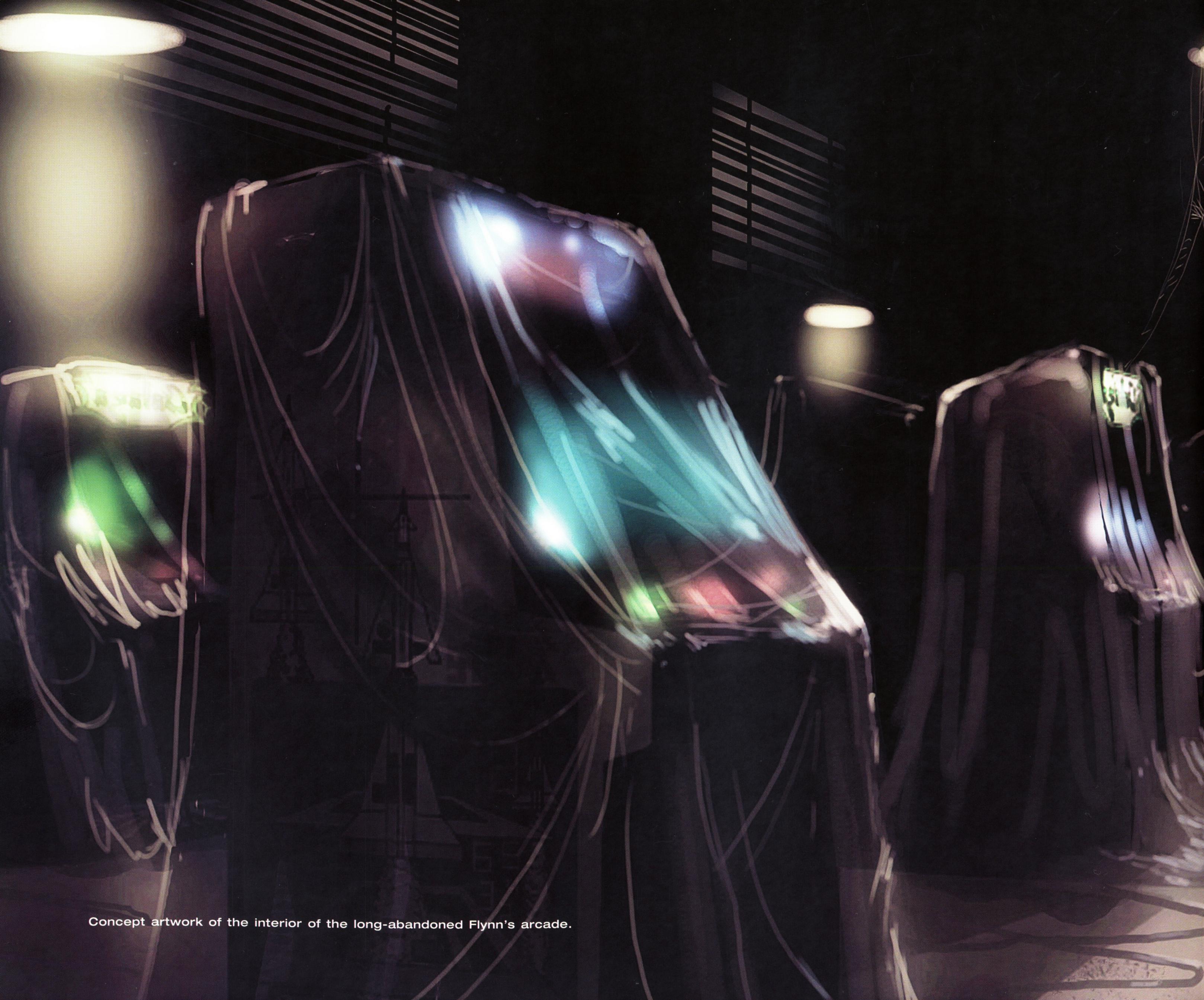
: flynn's arcade



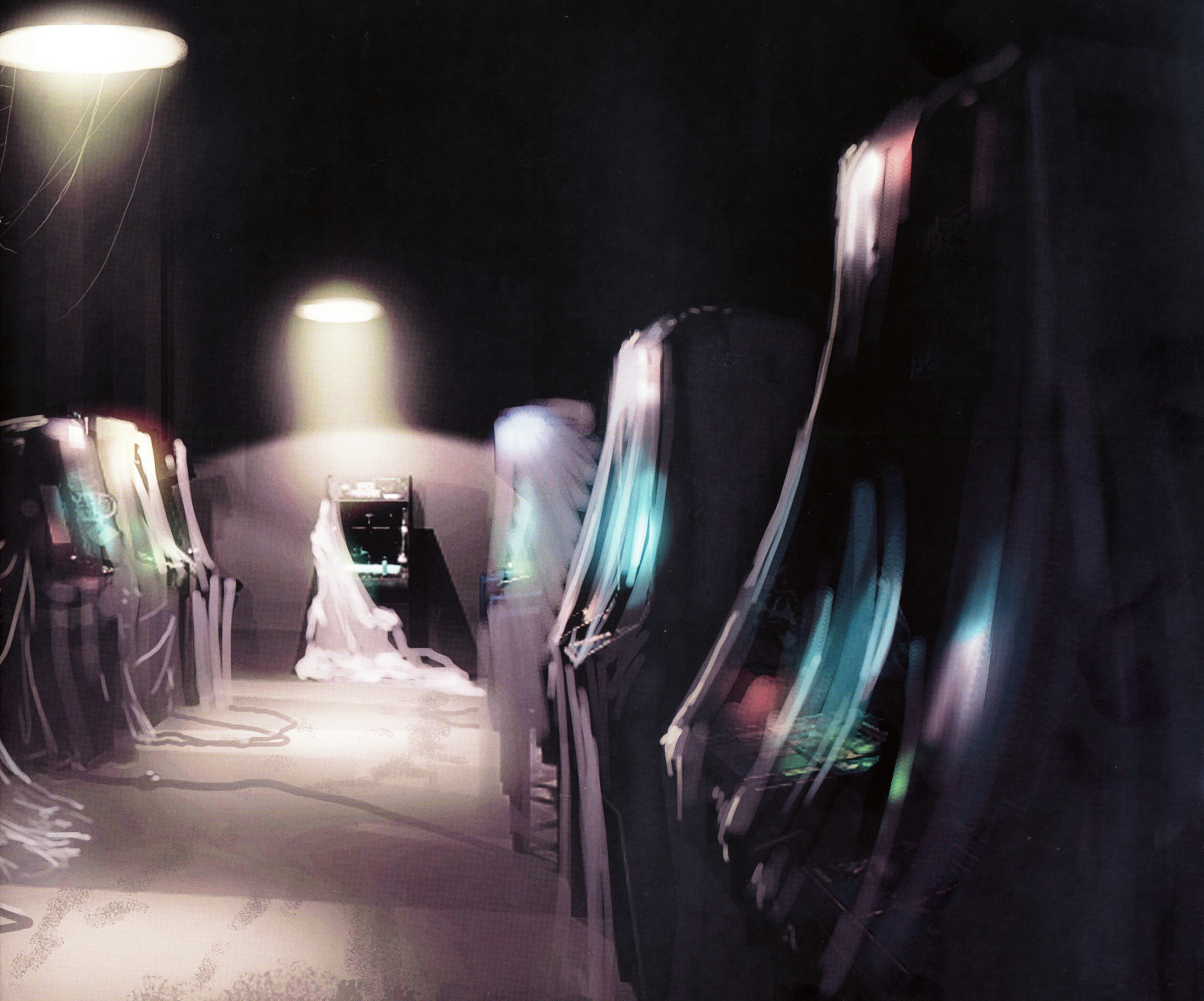
OPPOSITE: Early concept artwork of the exterior of Flynn's arcade. An iconic location from *Tron* (1982), the filmmakers were set on the arcade appearing in *Tron: Legacy* and playing a significant role in the story. More than twenty-eight years after the arcade appeared in the first film, and more than two decades since Kevin Flynn's disappearance, it made sense that it would have fallen into disrepair.

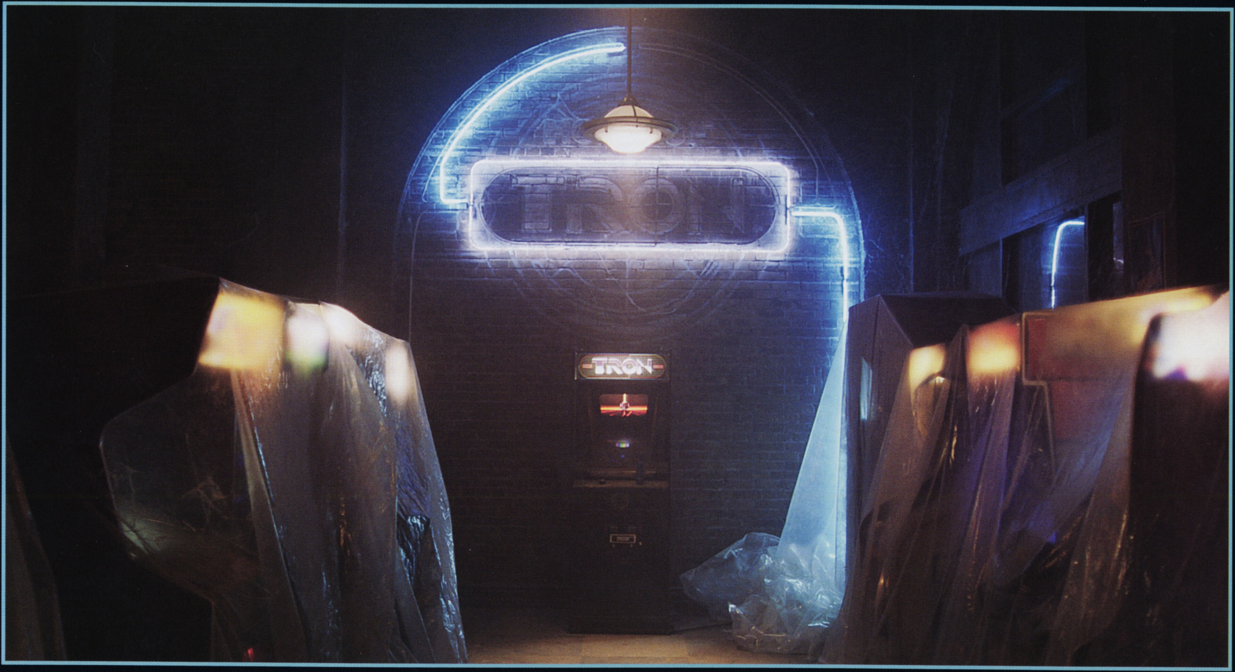
Notice the billboard perched atop the arcade for the Kevin Flynn-created game, Space Paranoids.

ABOVE: The front corner of the arcade's exterior façade was constructed both on stage as well as on the backlot, while the rest of the building, the city streets, and surrounding structures and backgrounds were all CGI.



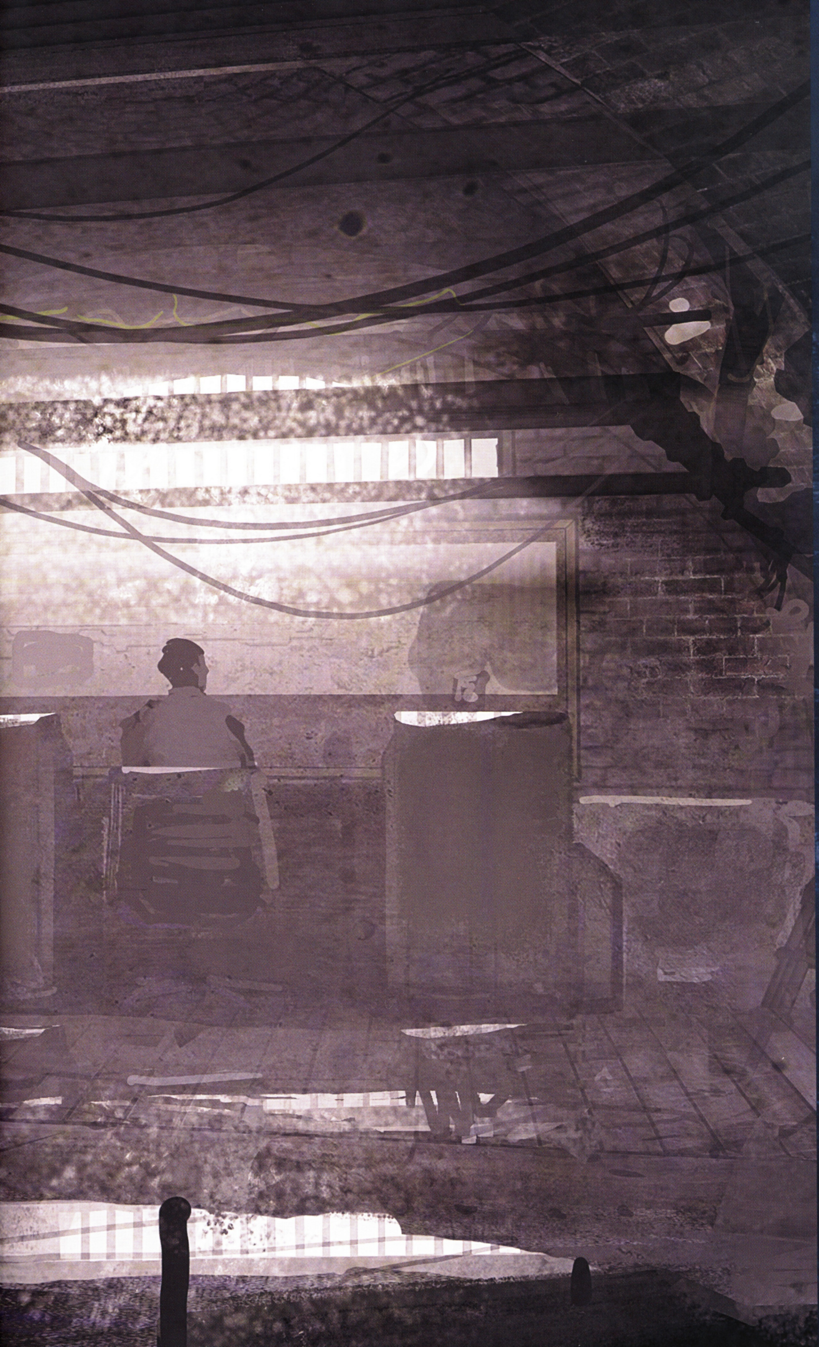
Concept artwork of the interior of the long-abandoned Flynn's arcade.





ABOVE: In this image from the inside of Flynn's arcade, the iconic Tron arcade machine can be seen. A classic video game in the 1980s, the filmmakers decided to fold it into the narrative, making it one of Kevin Flynn's most notable creations. Just to the right of the Tron game is Discs of Tron, another popular but more-difficult-to-find game based on the 1982 film. This game was borrowed for the shoot from a collector in Boston.

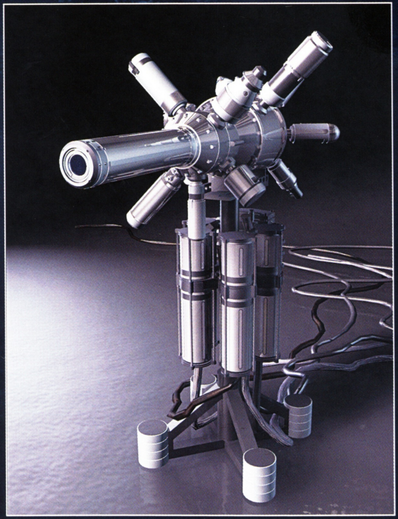
OPPOSITE: Sam Flynn considers putting a quarter in the game he hasn't played since childhood.

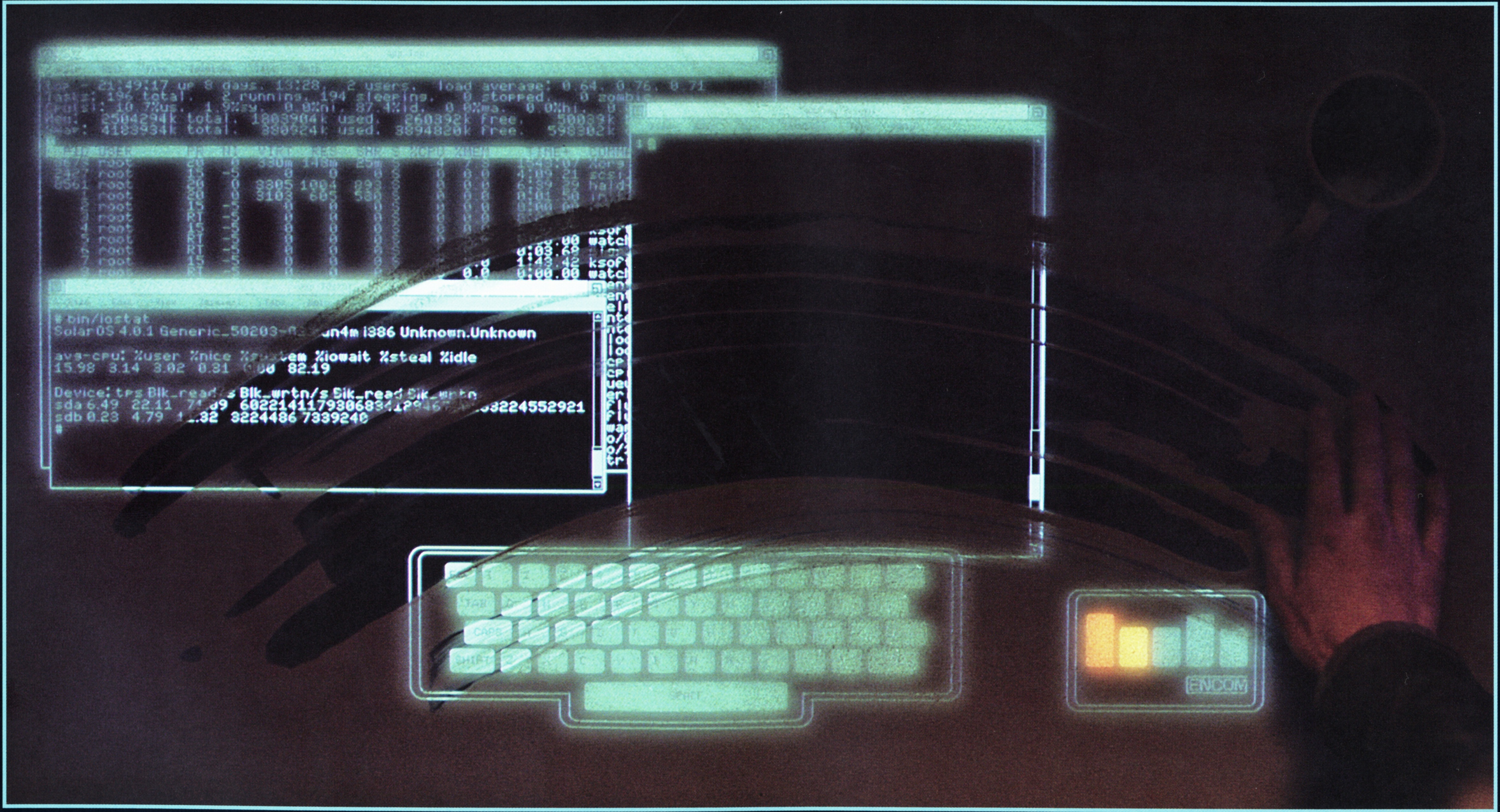


: basement lab

Concept artwork of Kevin Flynn's basement lab. In the foreground is an updated version of the movie's Shiva laser, a more compact version of the device that transported Kevin Flynn into the digital world in *Tron* (1982). In the background, Sam Flynn sits at a desktop computer book-ended by two 1980s super servers—the location of the Grid.

BELOW: An artist rendering of the updated Shiva laser. The filmmakers went to great lengths to make the laser look both real and functional. For example, around the base of the laser are four cylindrical silos designed to hold the chemical elements that theoretically would remain if a human was broken down and transferred into digital space—carbon, as well as hydrogen and oxygen (water). This idea came out of a meeting with several notable physicists who were brought in to consult on the scientific realities of *Tron*.





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Device: tps Blk_read/s Blk_wrtn/s Blk_read Blk_wrtn
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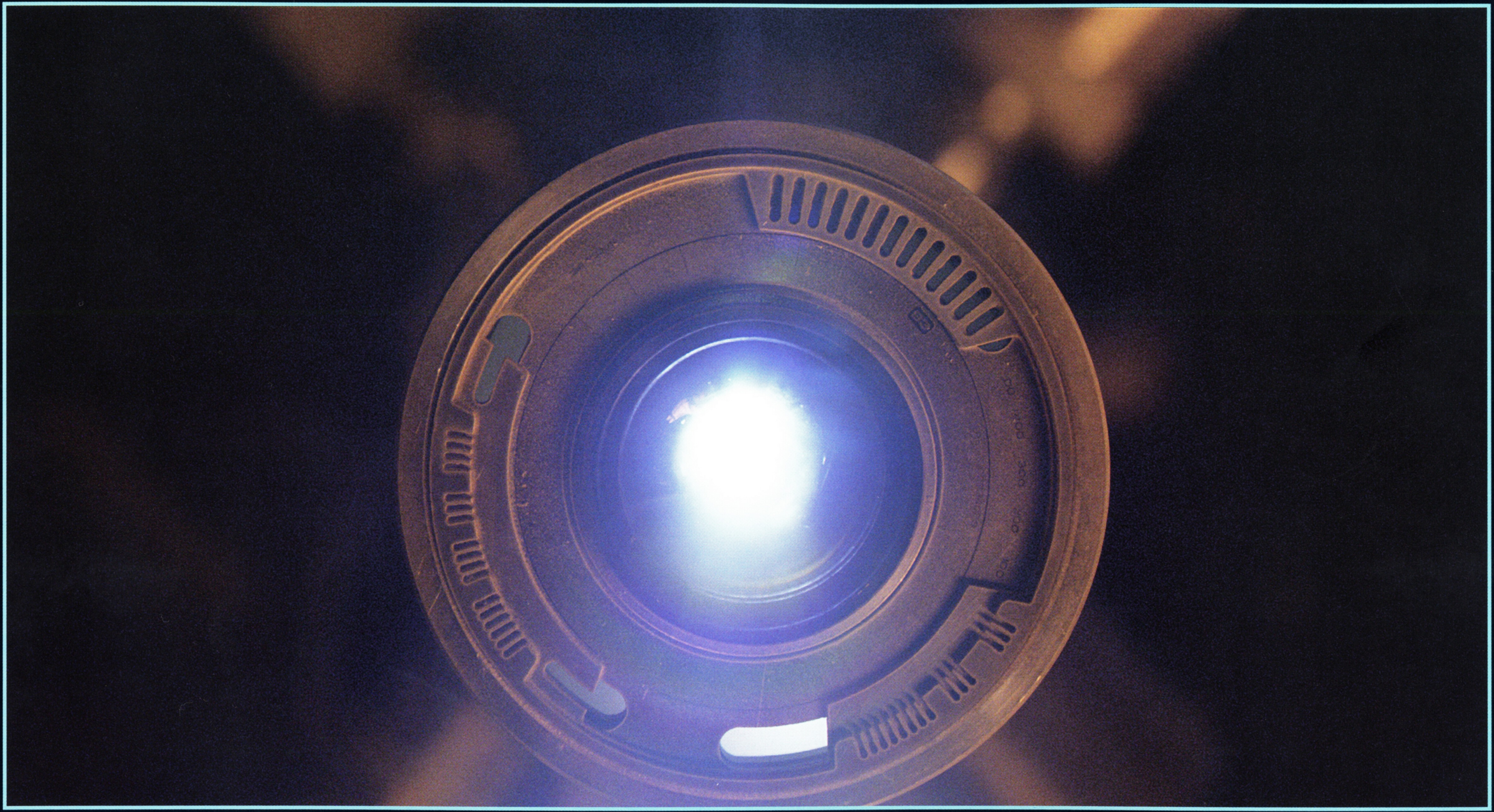
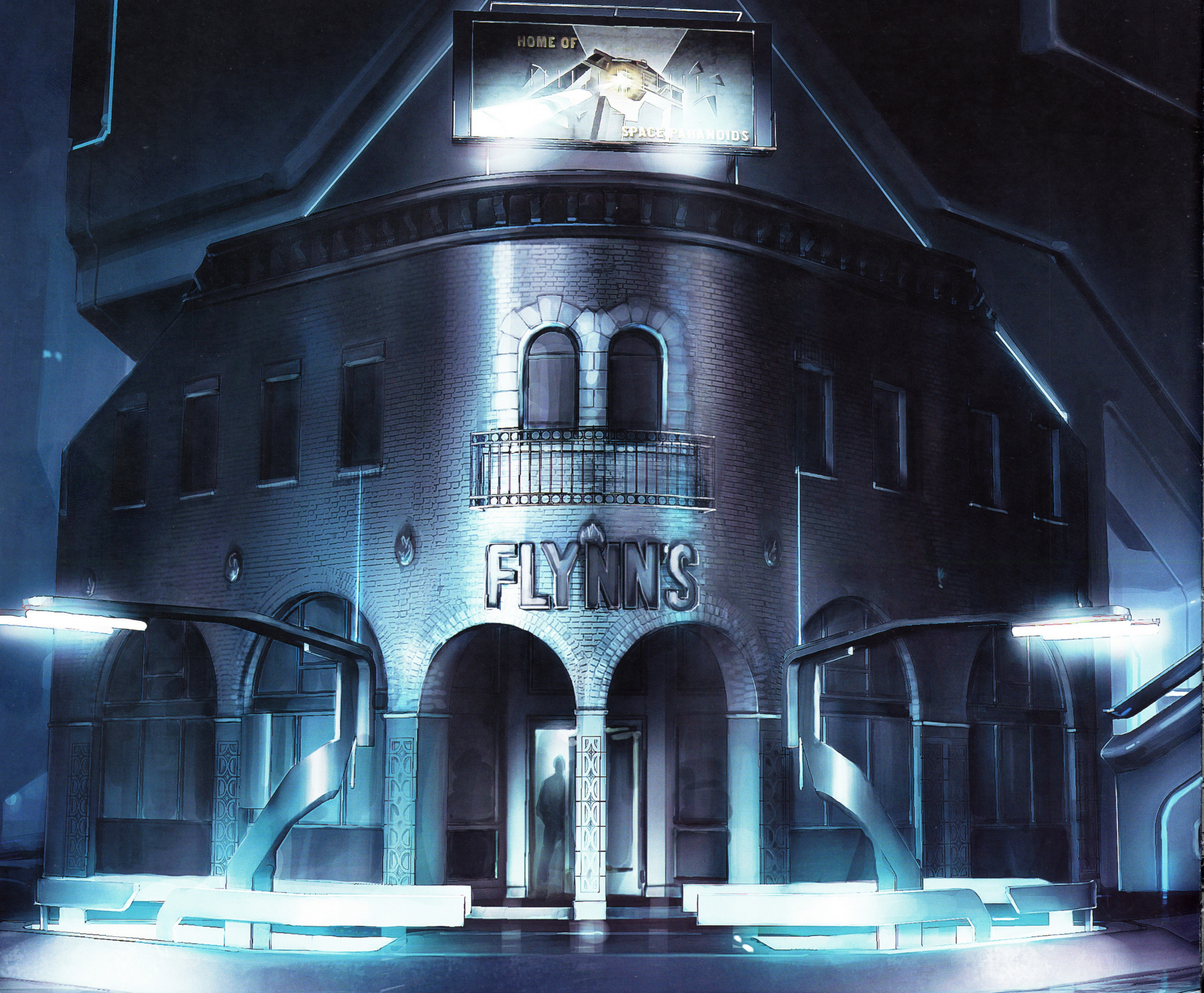
Sam Flynn discovers his father's desktop computer, an homage to Ed Dillinger's computer at Encom in *Tron* (1982).



Close-up of the iris of the Shiva laser.


HOME OF
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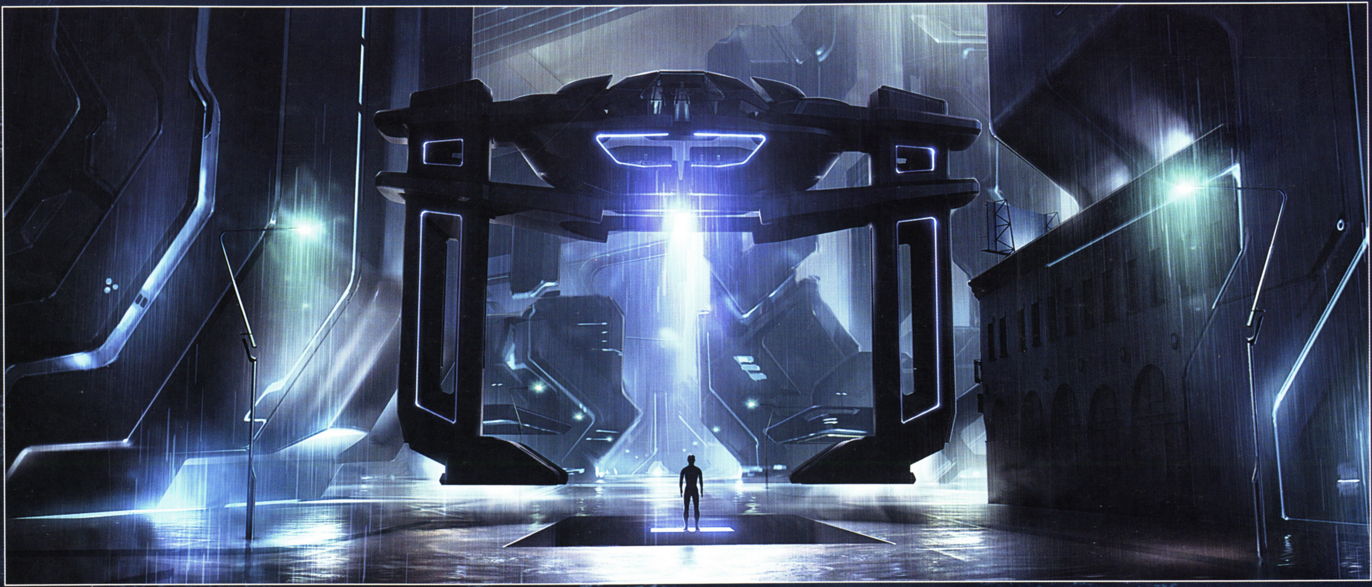
FLYNN'S

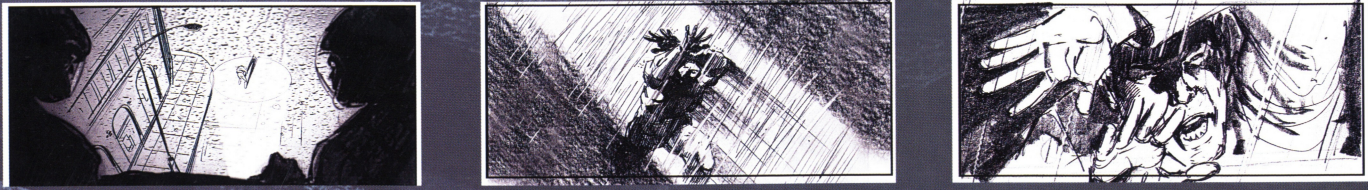


OPPOSITE: Concept artwork of the replica Flynn's arcade, situated on the corner of a downtown street inside the Tron world. It's at this moment that the movie goes full 3D, completing the transition to the digital world. Having the real world portion of the film in 2D and the Tron world portion in 3D was intended to help delineate the two worlds and create a more immersive experience. This visual conceit is much like what *The Wizard of Oz* did with the transition from black and white to color in 1939.

The façade perfectly matches that of Flynn's arcade in the real world, although it is made out of more Tron-world-appropriate material—brick-style brushed metal.

ABOVE AND BELOW: Concept artwork and storyboards illustrate an iconic Recognizer, capturing Sam Flynn moments after he enters the Tron world.

A massive backlot set was constructed, up to a height of twelve feet, for this sequence (among others).



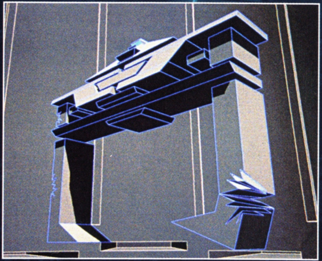
: recognizer

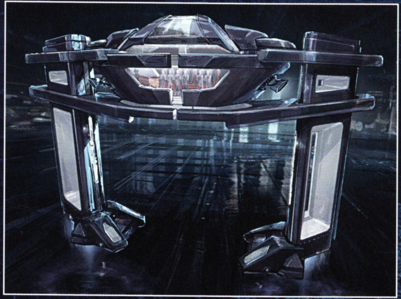
RIGHT: The Recognizer vehicle was originally designed by Syd Mead for the 1982 film. With such an iconic design, *Tron: Legacy* production designer Darren Gilford did not want to stray too far from its original form.

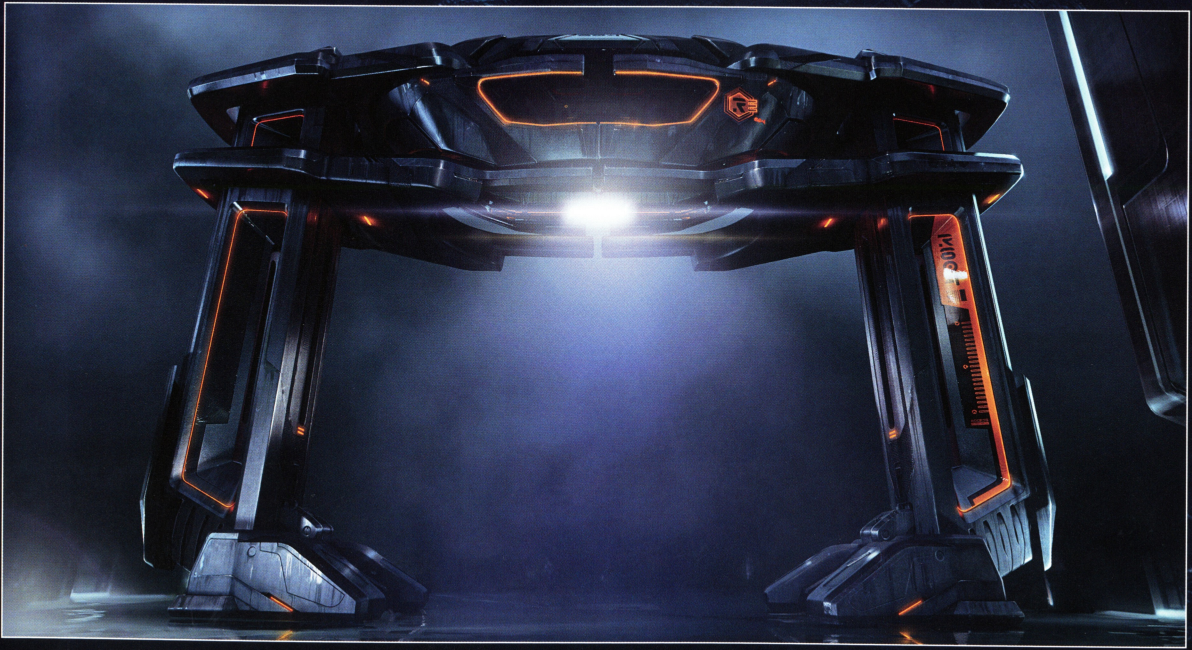
FAR RIGHT: Early concept artwork of the updated Recognizer.

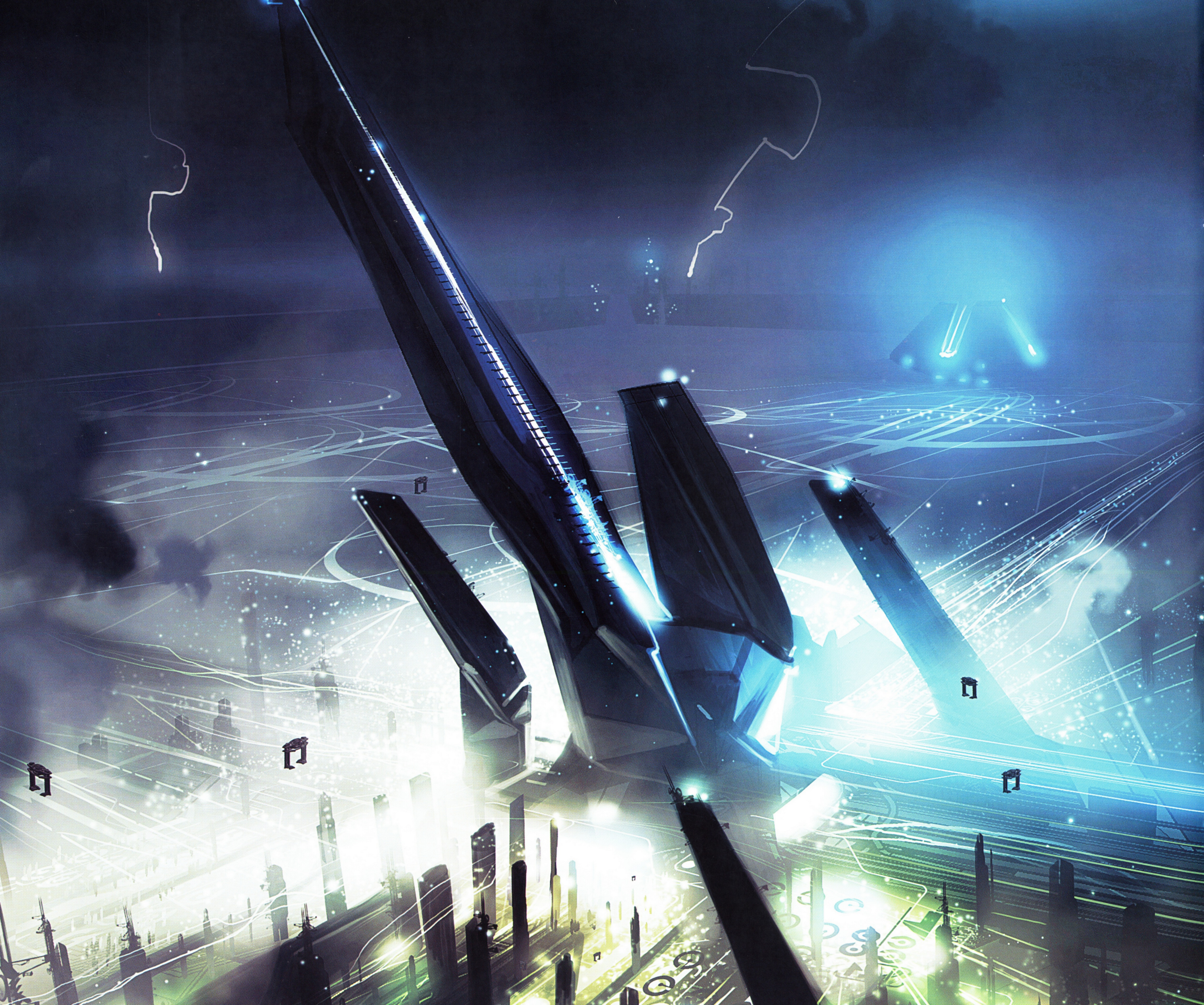
BELOW: A final illustration of the Recognizer in *Tron: Legacy.*

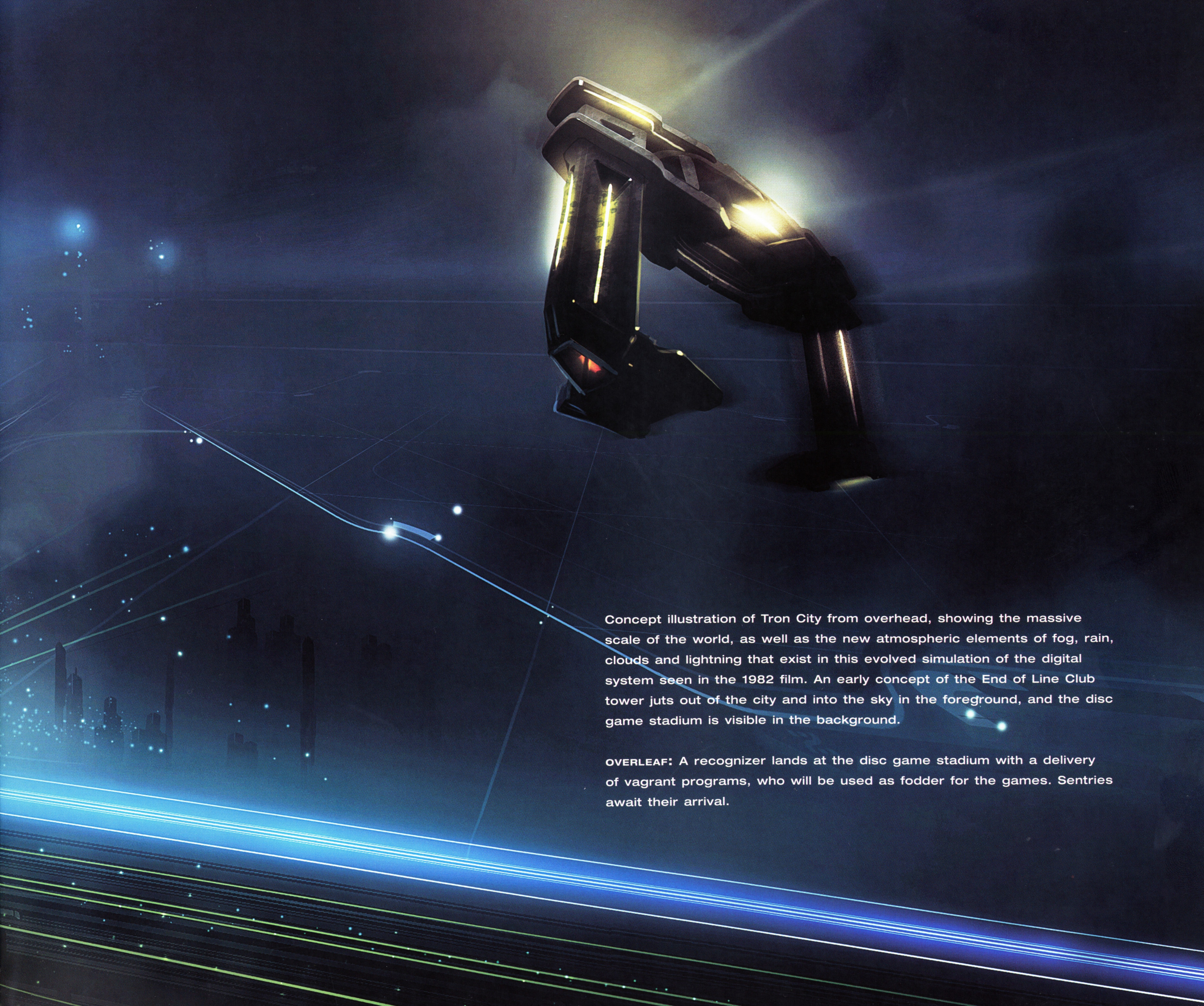
OPPOSITE: Concept artwork of the new Recognizer passing through the rainy skies above the city.





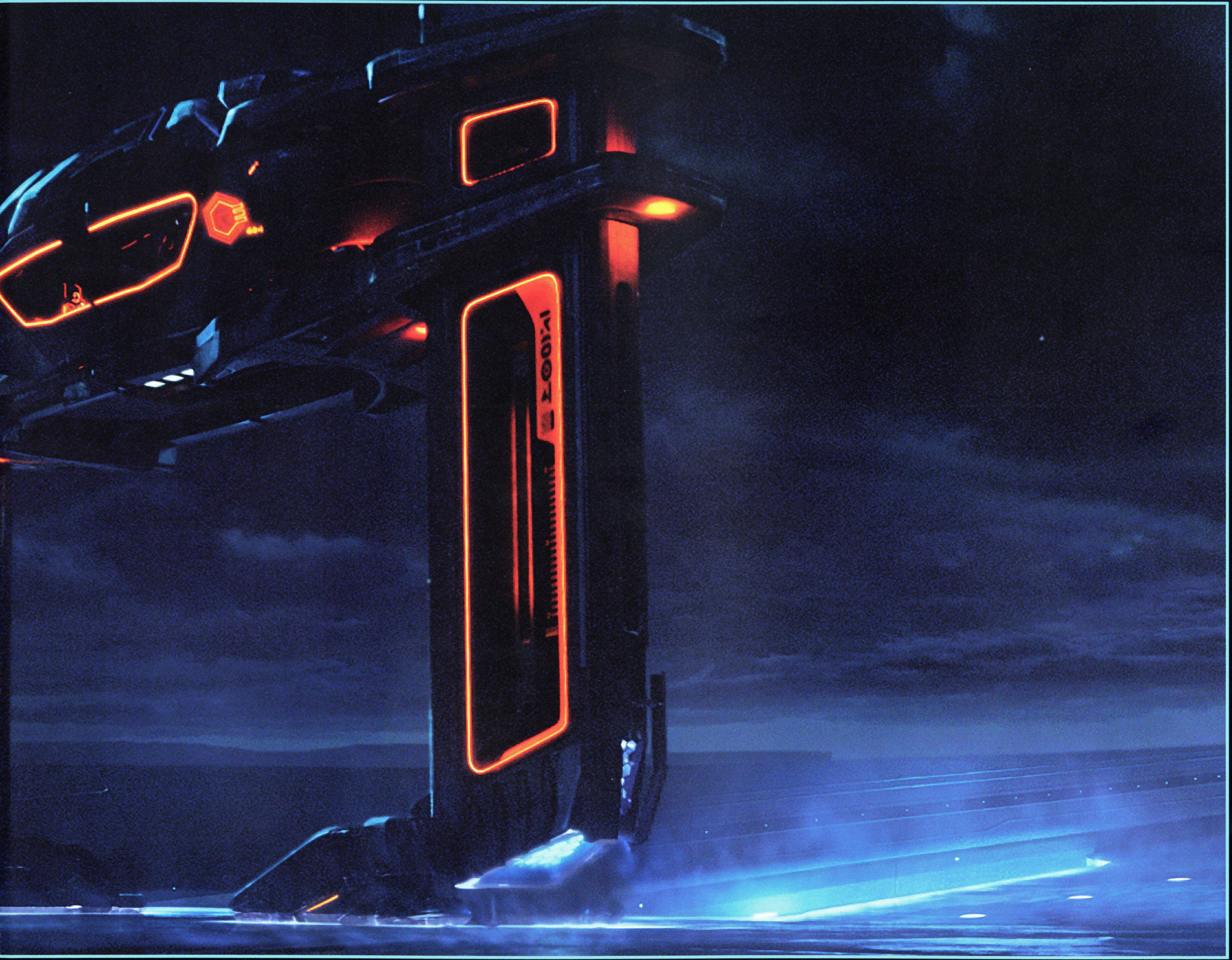






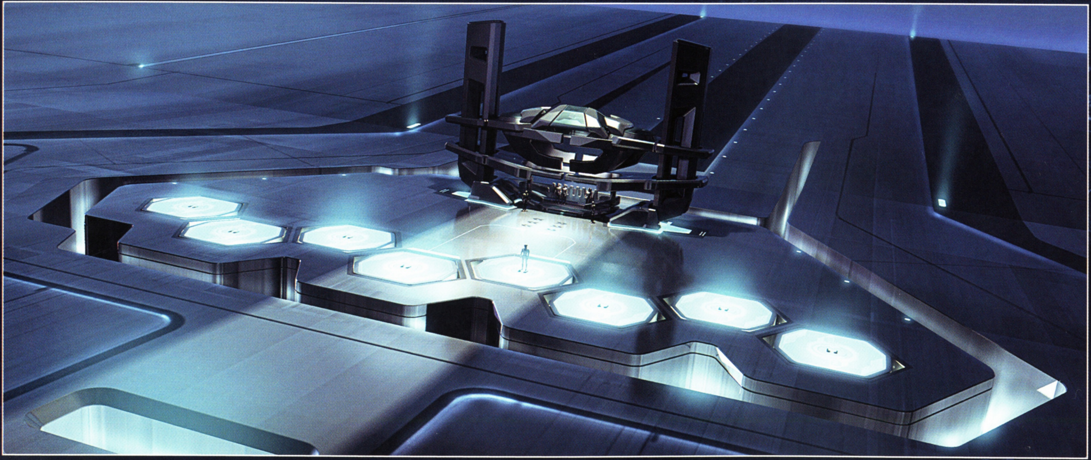
Concept illustration of Tron City from overhead, showing the massive scale of the world, as well as the new atmospheric elements of fog, rain, clouds and lightning that exist in this evolved simulation of the digital system seen in the 1982 film. An early concept of the End of Line Club tower juts out of the city and into the sky in the foreground, and the disc game stadium is visible in the background.

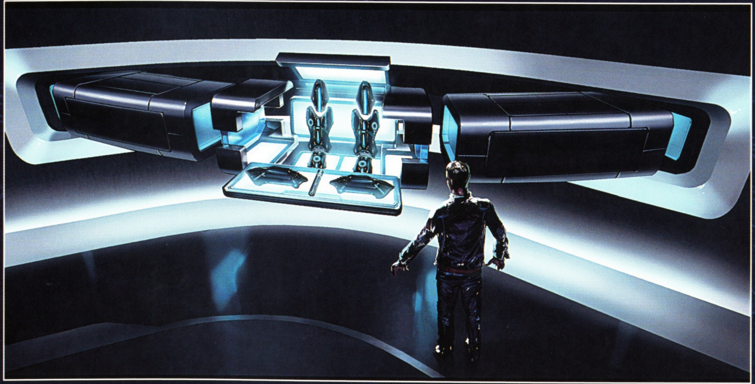
OVERLEAF: A recognizer lands at the disc game stadium with a delivery of vagrant programs, who will be used as fodder for the games. Sentries await their arrival.

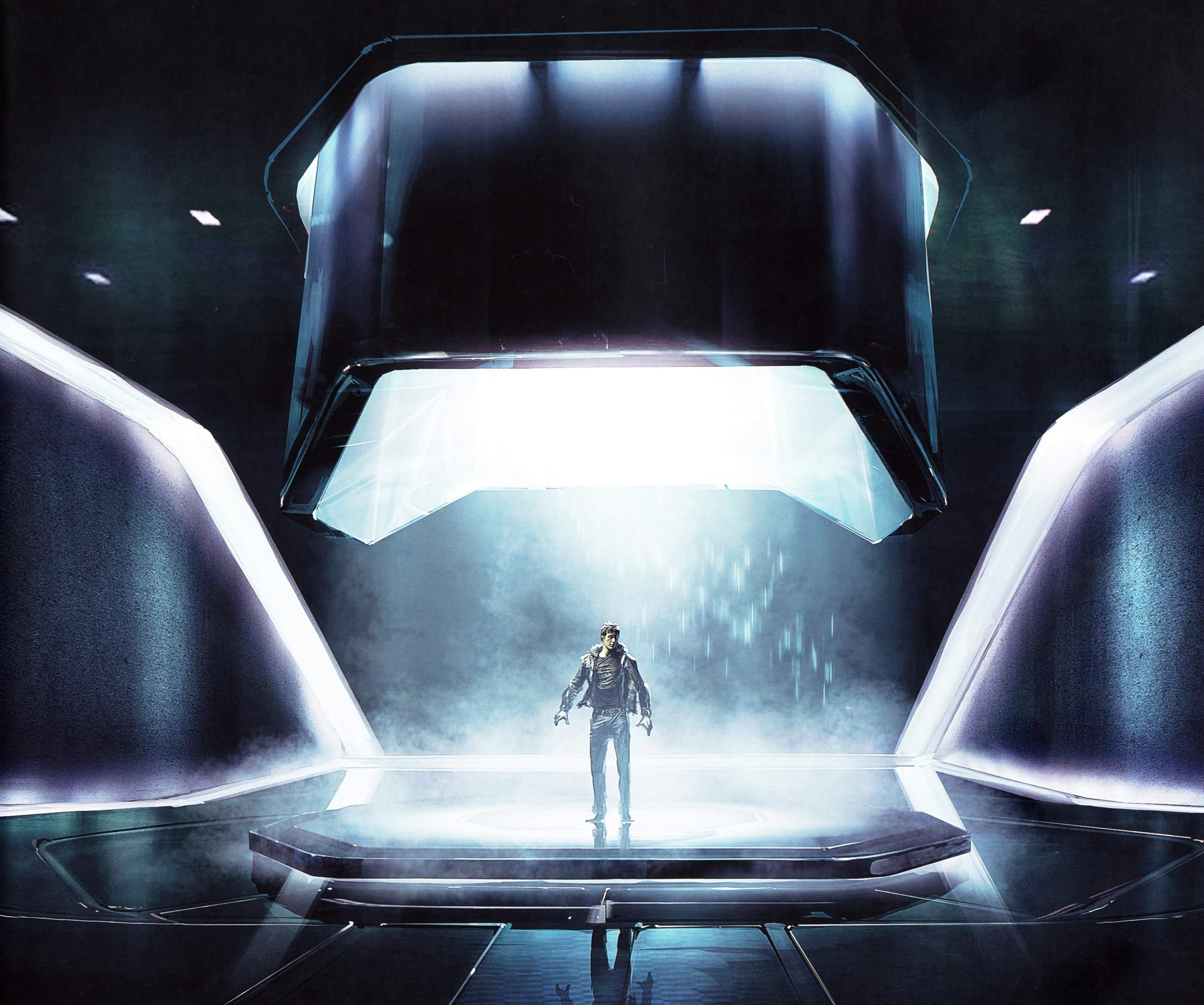


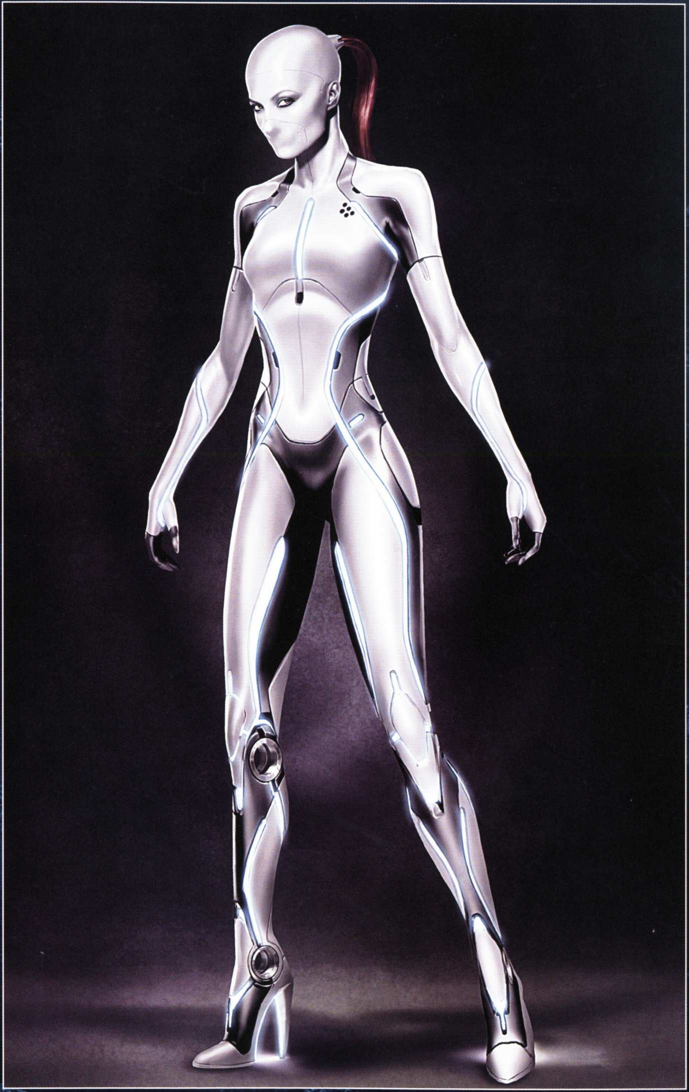
: armory

OPPOSITE: Concept painting of Sam's arrival in the armory, where he is fitted with a disc and outfitted with armor for the gladiatorial games. The elevator shaft above him and the platform below him were fabricated on set; the surrounding walls and ceiling would be constructed digitally in postproduction.





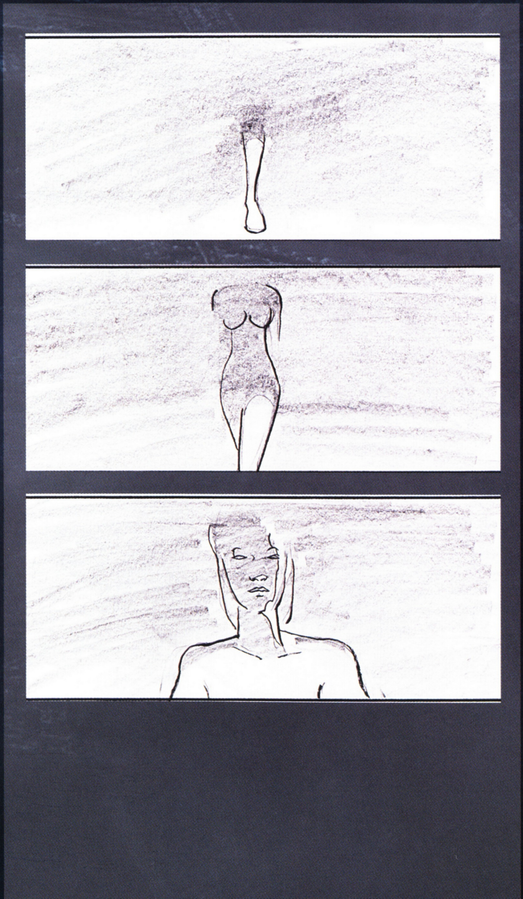




: sirens

Four stunning programs, called the Sirens, outfit Sam Flynn for the games and fit him with an identity disc, where all biological structures and memories are stored. These characters were modeled after the women who would care for Roman gladiators in their cells beneath the Colosseum.

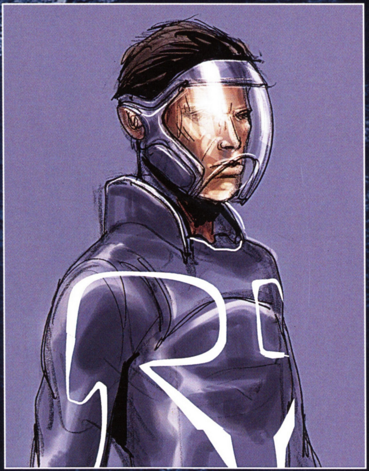
The Sirens were played by actresses Beau Garrett, Serinda Swan, Yaya DaCosta and Elizabeth Mathis.

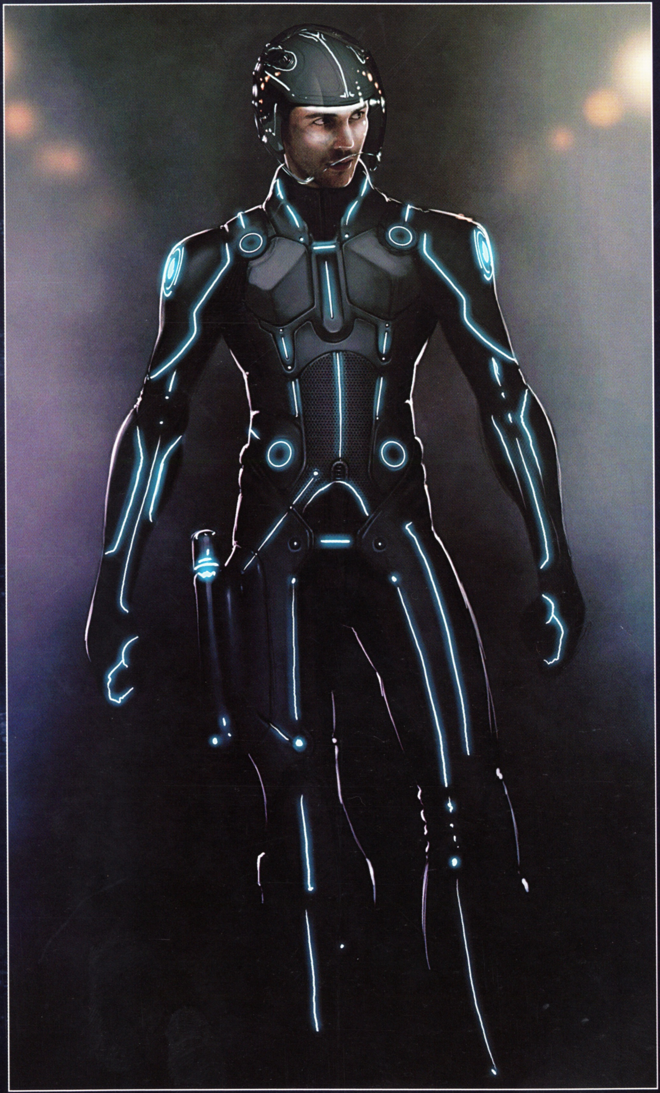


: sam flynn

Actor Garrett Hedlund as Sam Flynn, after he has been outfitted for the gladiatorial games. He appears in this wardrobe through most of the film. It was inspired by the blue-white with blue lighting Moebius-designed suits from *Tron* (1982). Kosinski, costume designer Michael Wilkinson, and character designer Neville Page wanted a simpler silhouette and the black base color was more congruous in the darker world of *Tron: Legacy.* Kosinski did not want the muscled form often found in specialty costumes in the superhero genre. Instead, he worked with the costume department to create more lithe silhouettes with minimal foam-rubber enhancements. Much consideration was given to making the suits in a way that made possible the stunts that were being performed in them. This was important for production, as most of the stunts were performed on camera and without wires.

BELOW: The disc game helmet in this illustration was also inspired by the hockey-helmet form seen in *Tron* (1982). The clear visor was added, and the final version of the helmet even more clearly resembles the helmet from the original film.

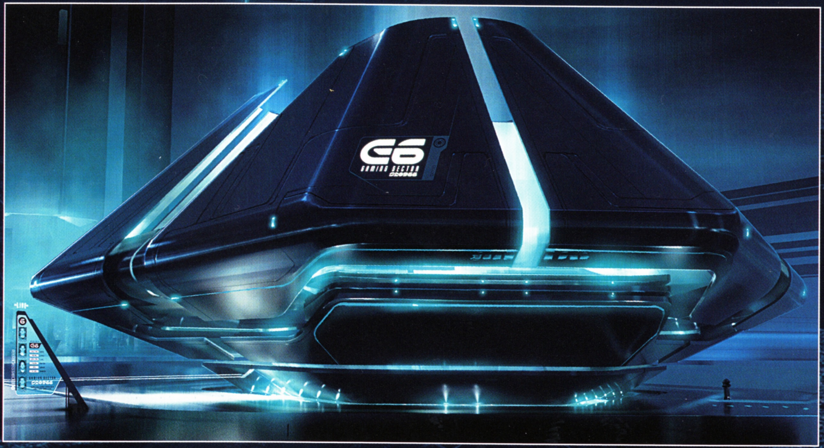


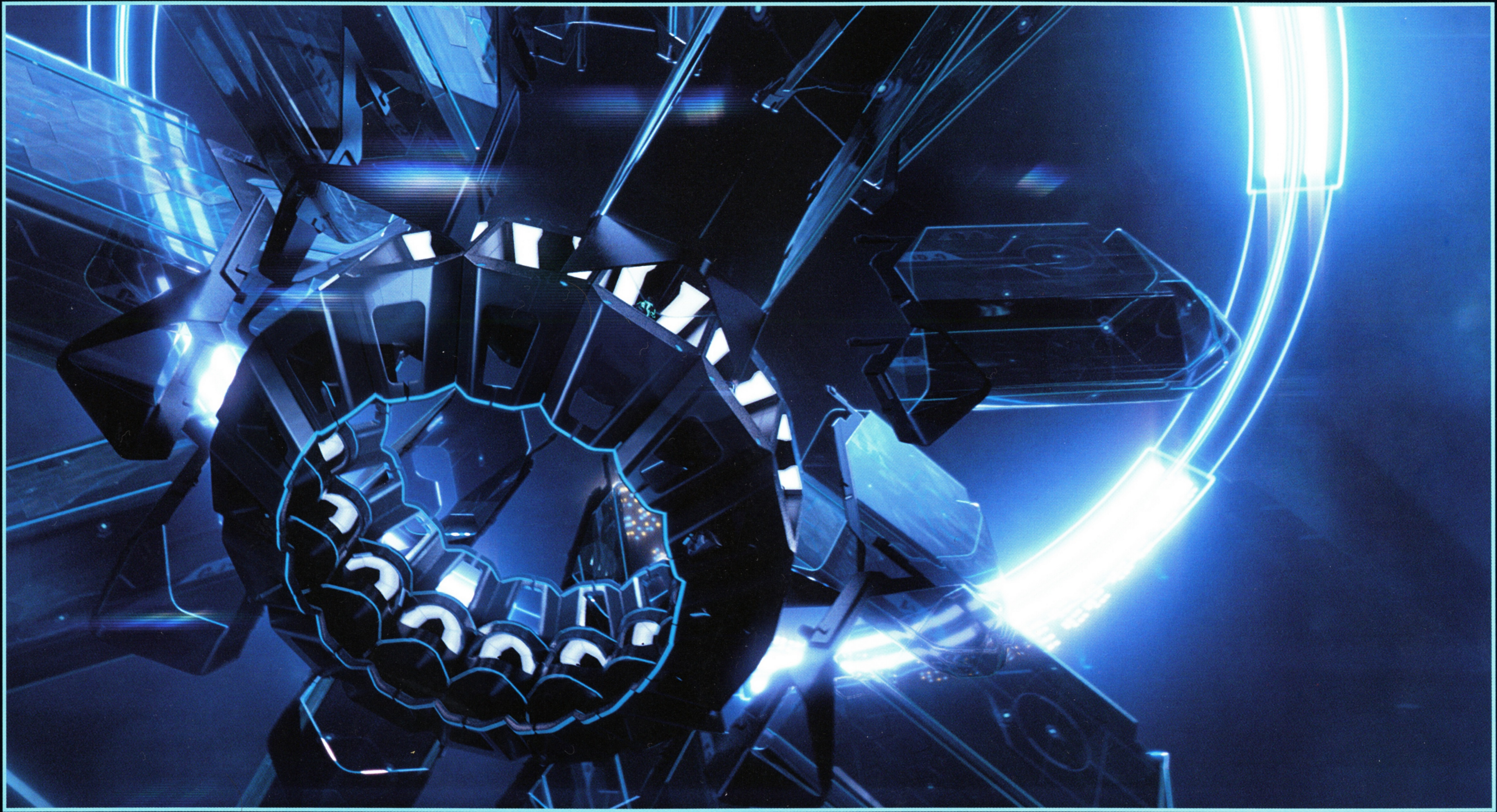


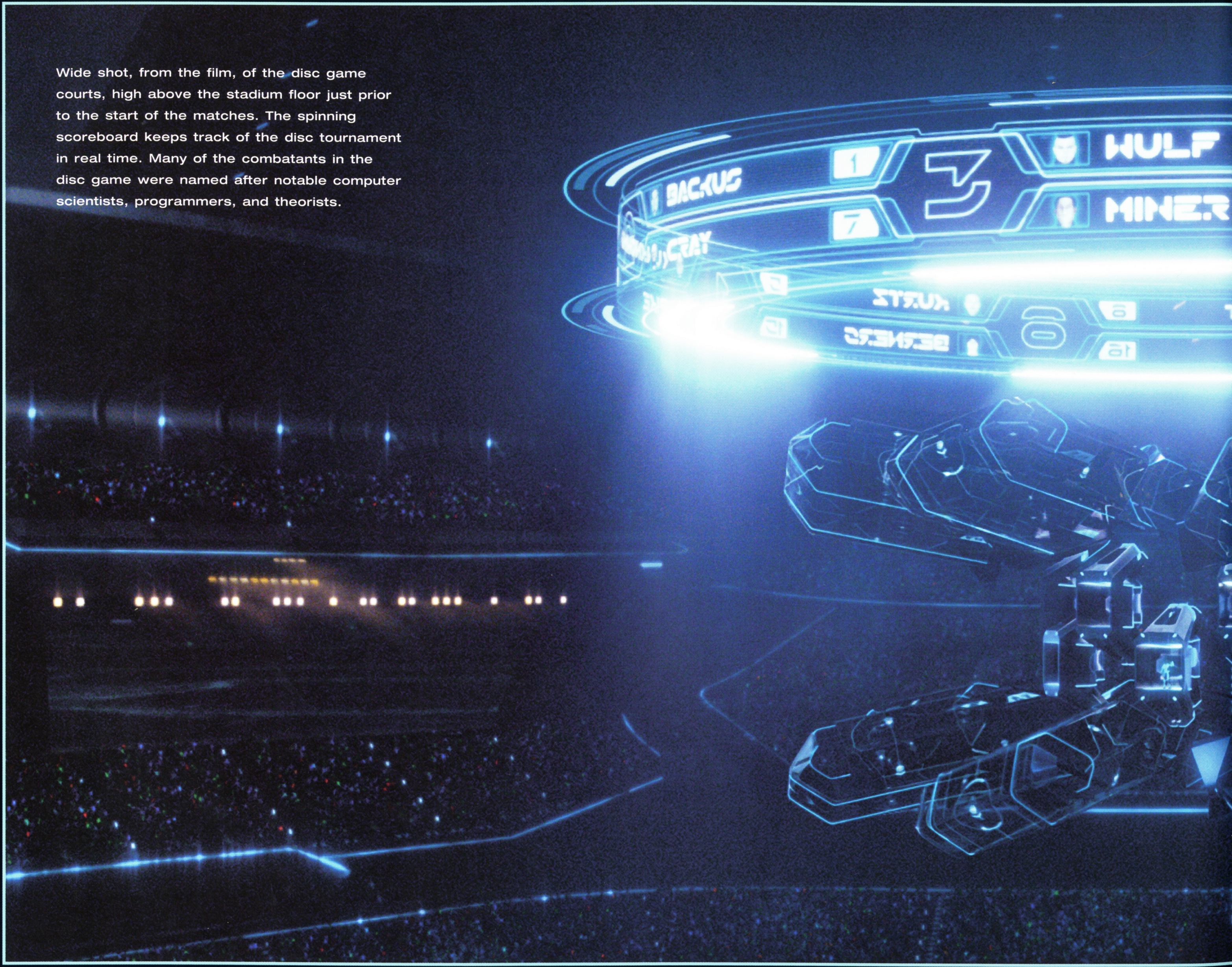
: stadium

RIGHT: View of the stadium where the disc game is played.

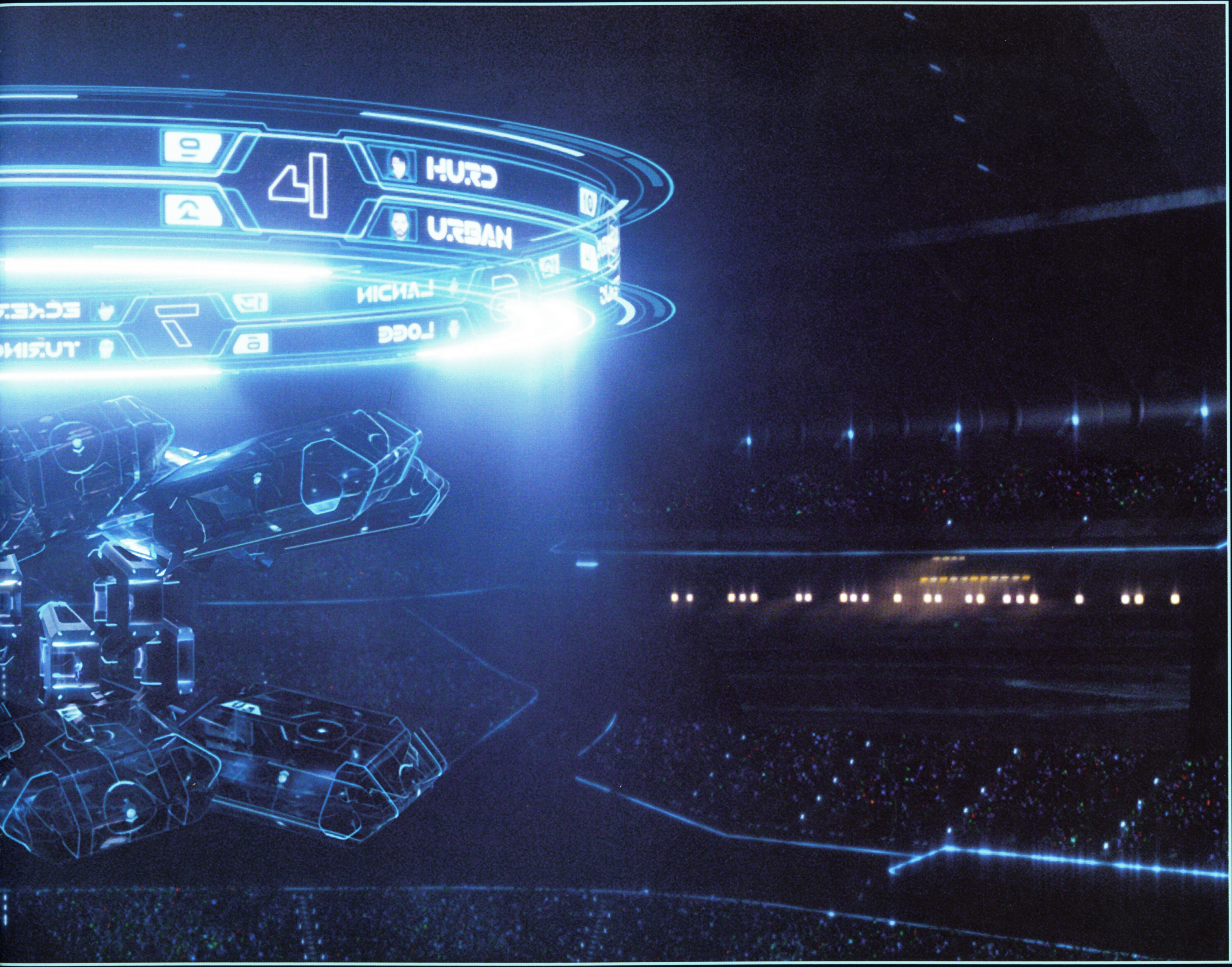
BELOW AND OPPOSITE: A carousel holding program combatants, as well as Sam Flynn, spins up into the center of the arena and feeds them into floating courts where they will face off with opponents in a dynamic, life-and-death disc battle.







Wide shot, from the film, of the disc game courts, high above the stadium floor just prior to the start of the matches. The spinning scoreboard keeps track of the disc tournament in real time. Many of the combatants in the disc game were named after notable computer scientists, programmers, and theorists.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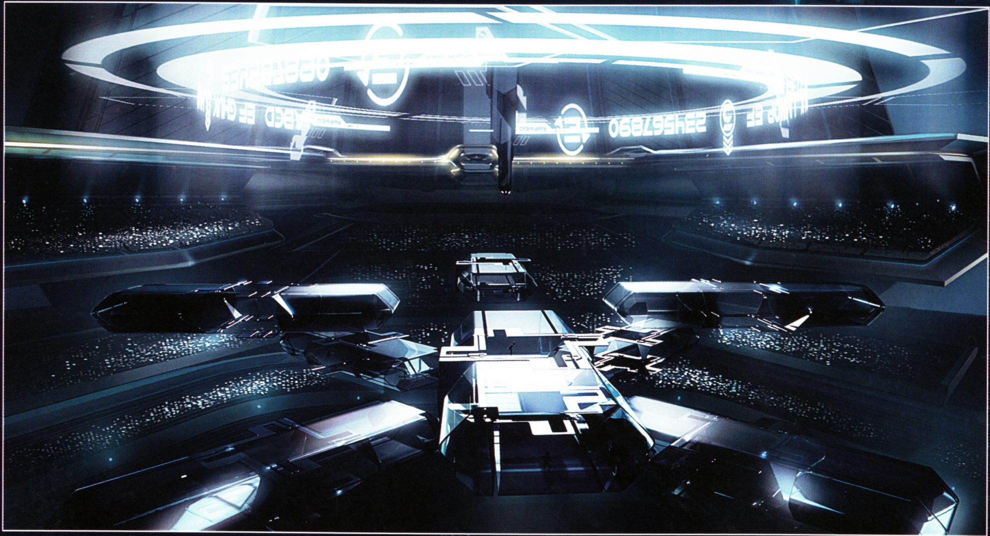
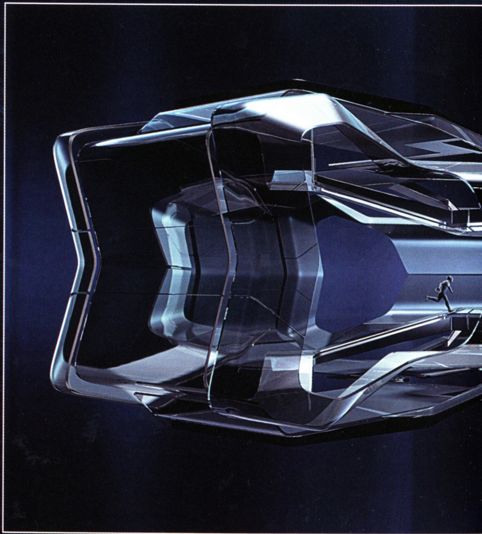
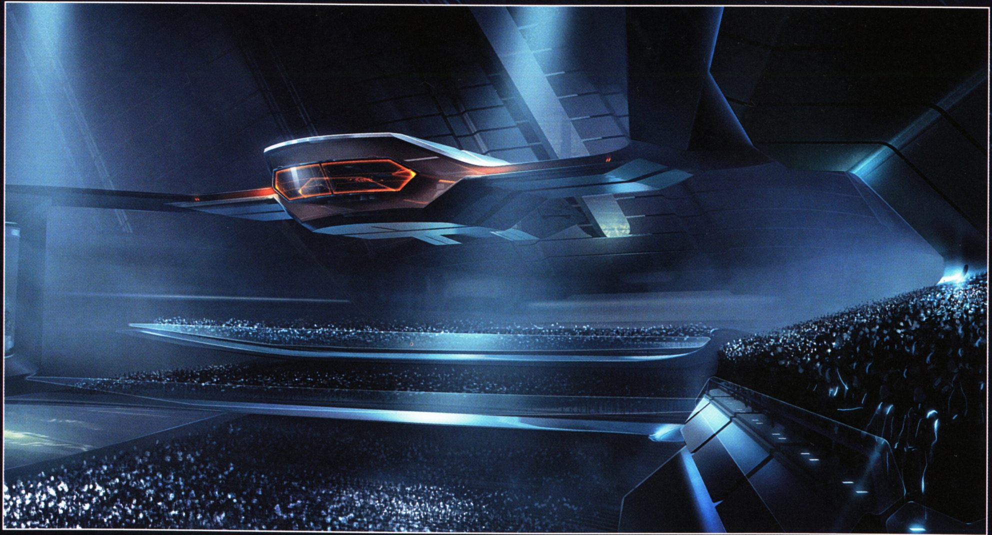
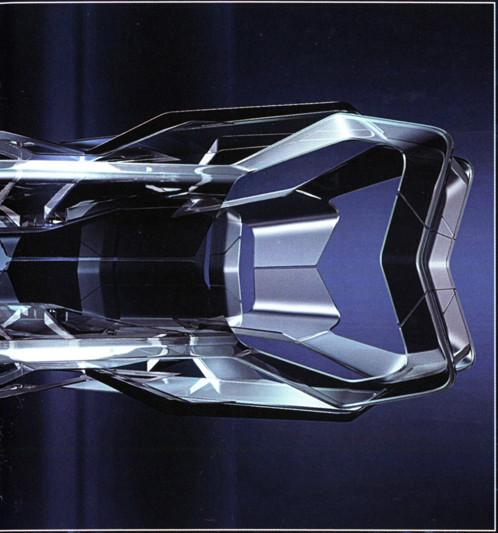
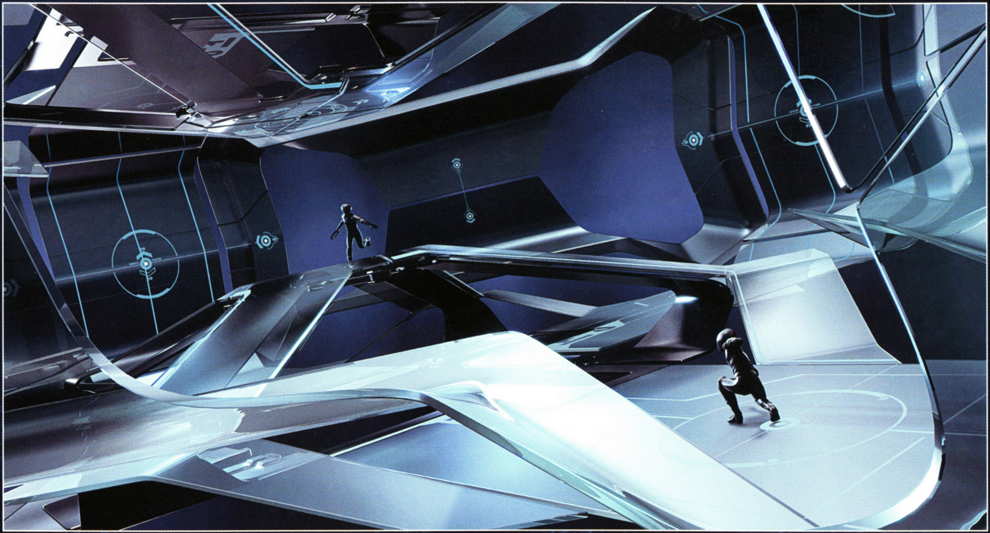
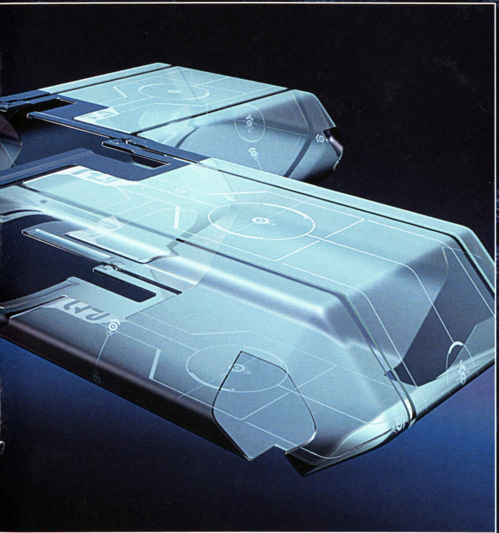


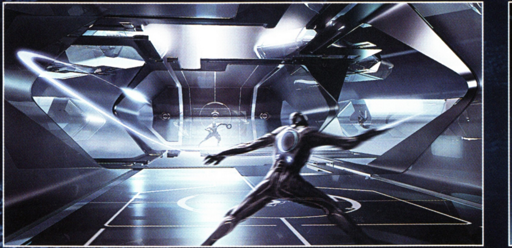




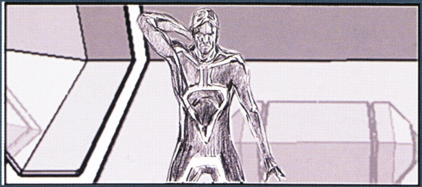


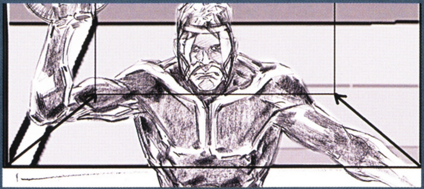


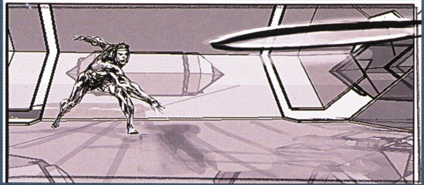


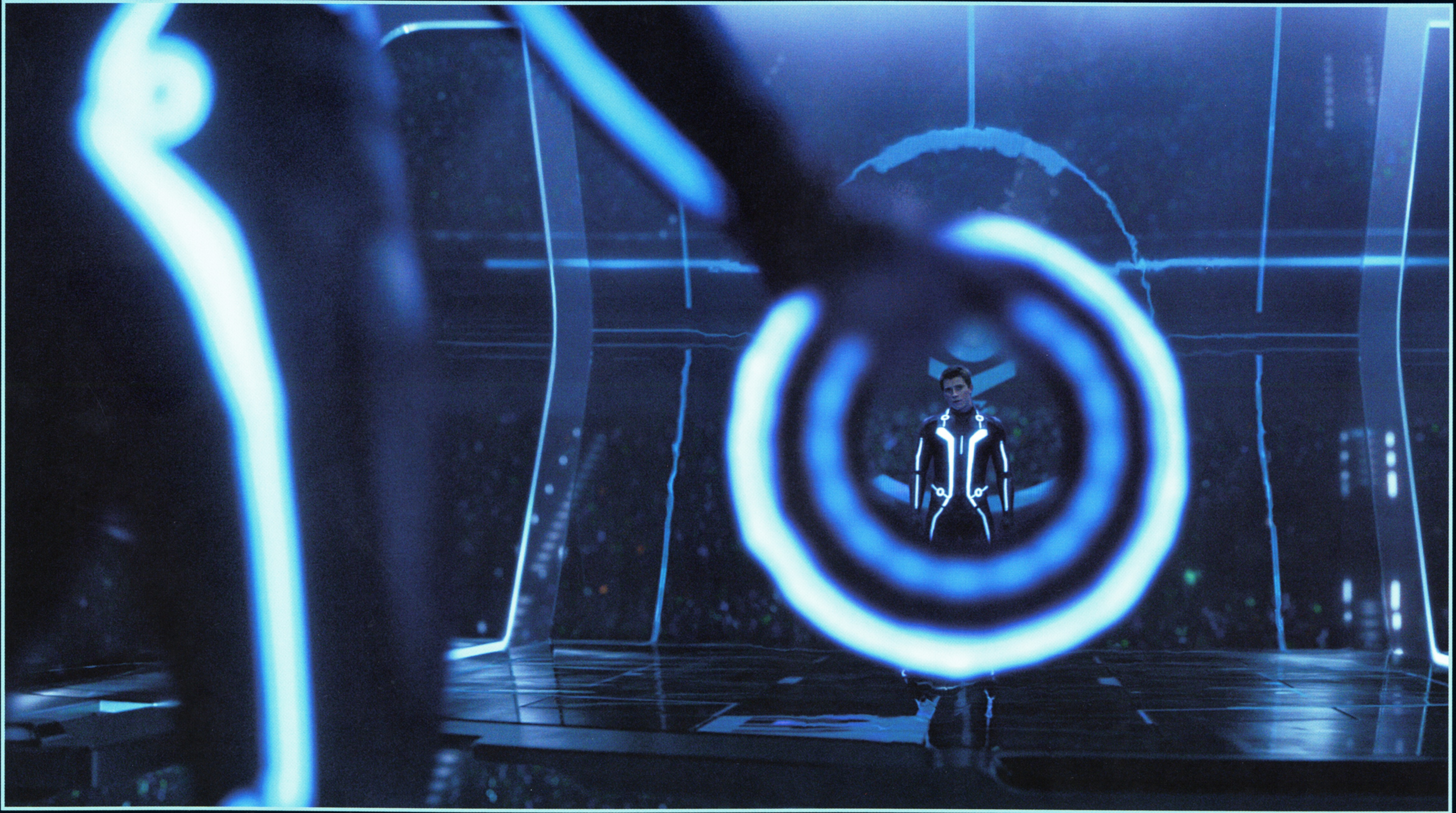


The disc games are an update of one of the gladiatorial games played in *Tron* (1982). Inside the massive stadium, disc game combatants face off in one-on-one matches in eight different large courts simultaneously. As competitors are eliminated, the individual courts link together to create a new playing field where the winners of previous rounds square off until there is only one program left. The point of the game is to derezz your opponent by hitting them with your disc, which can be played off of the ceiling, floors, and walls; and it always returns to its owner, like a boomerang.

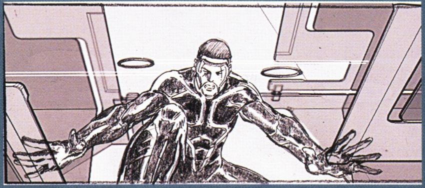


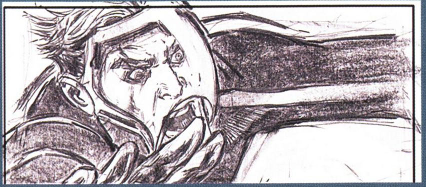


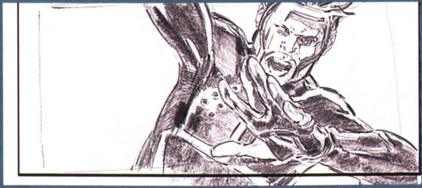


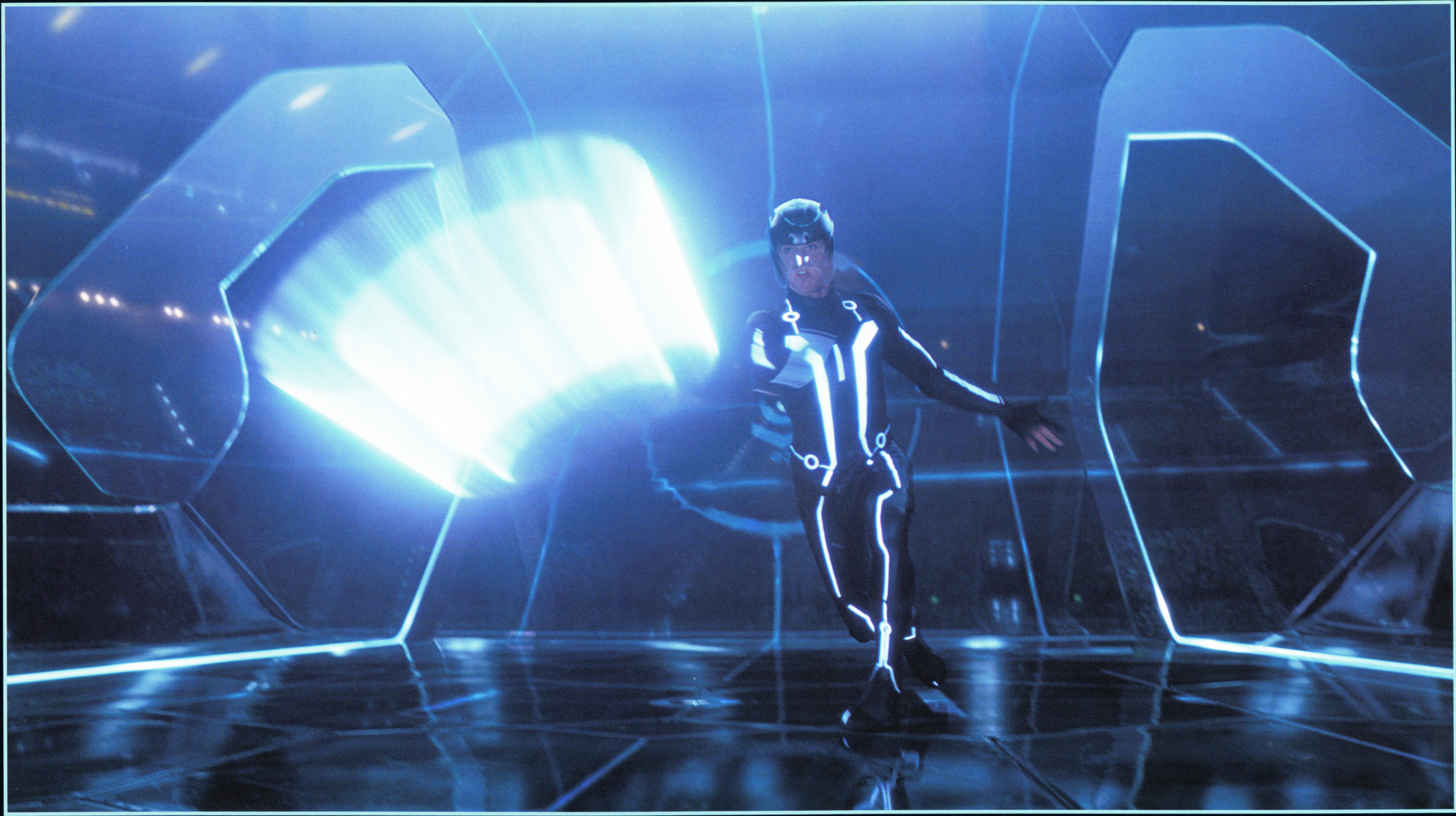


Sam Flynn is thrust into the disc games and forced to quickly learn how to fight if he hopes to survive.









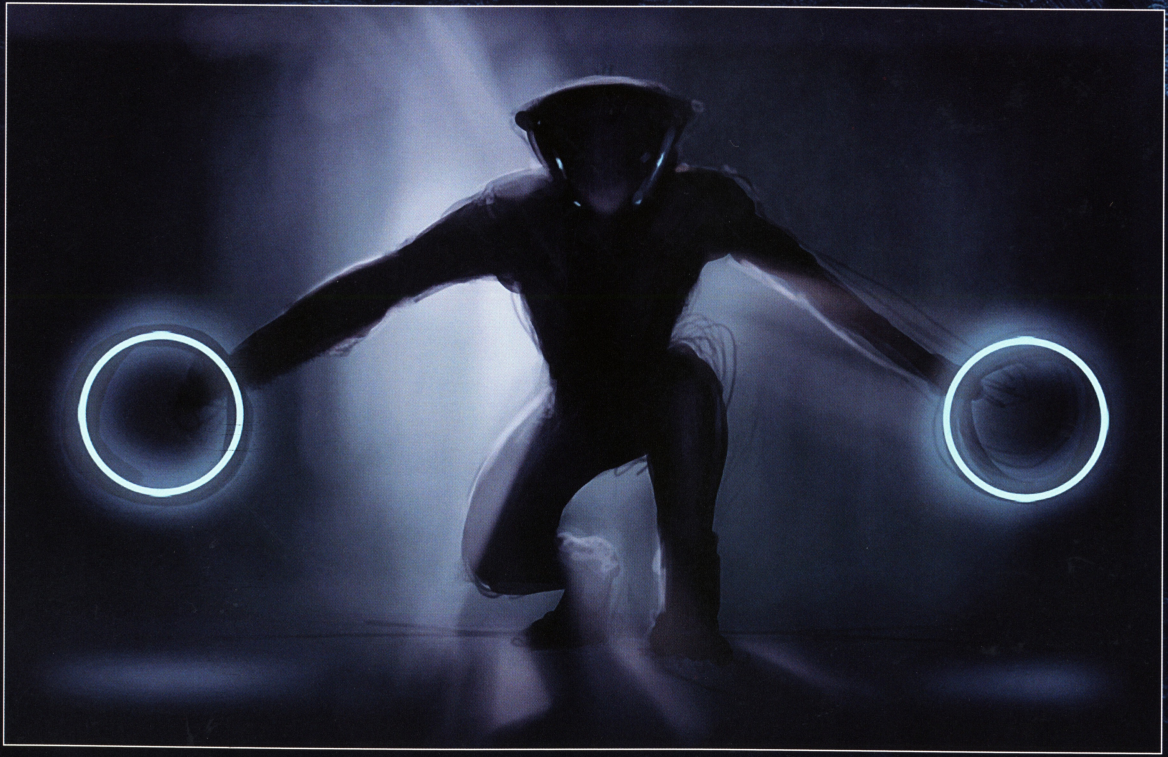
The disc, an iconic object established in *Tron* (1982), is not only your identity in the world, it is also your weapon.

: rinzler

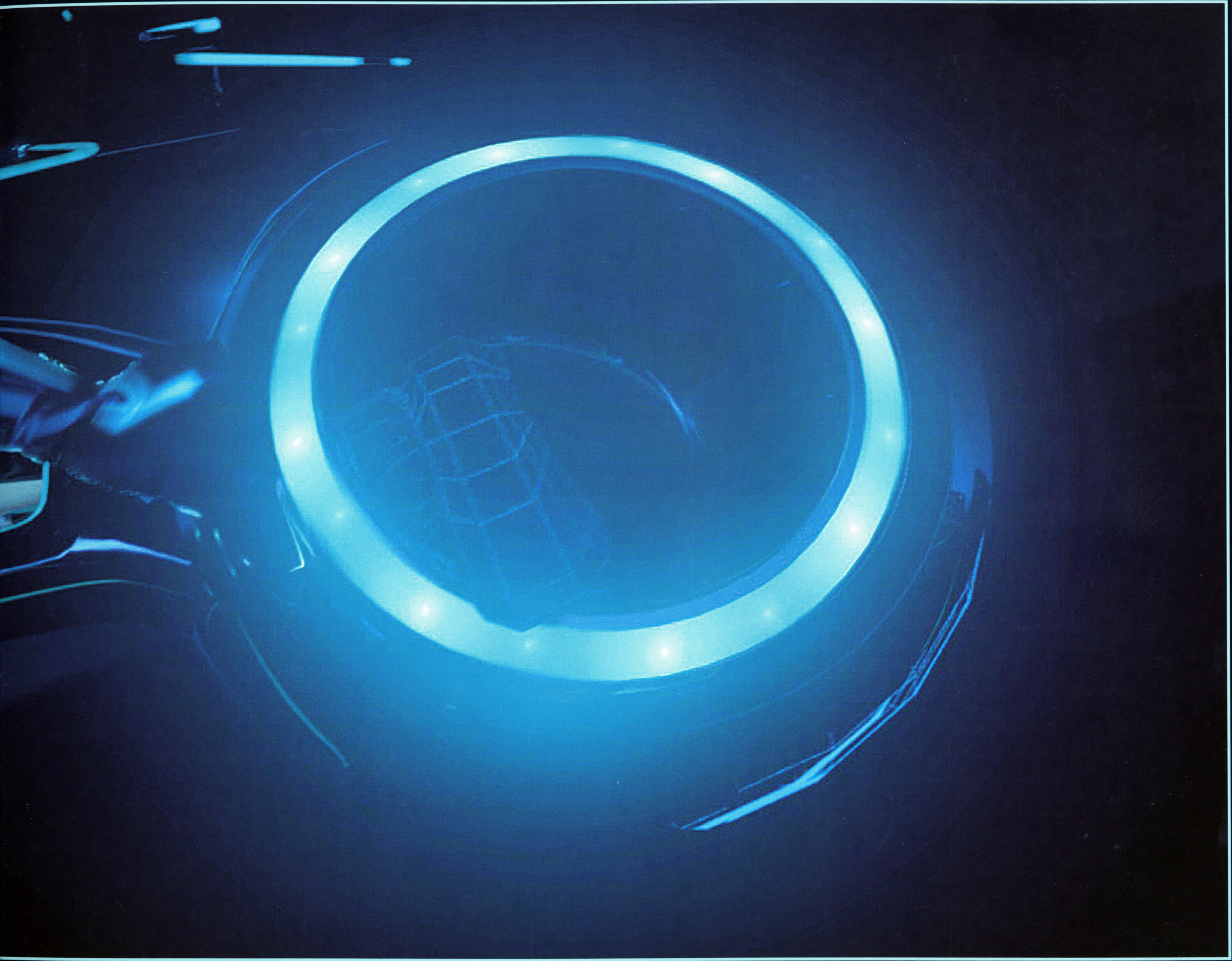
Rinzler, the most dangerous warrior on the Grid—and henchman for Clu—is introduced in the disc game when Sam Flynn faces off against him in the final round. Rinzler is the only program in the world that fights with two discs, and is never seen without his insect-shaped helmet, which makes him all the more menacing.

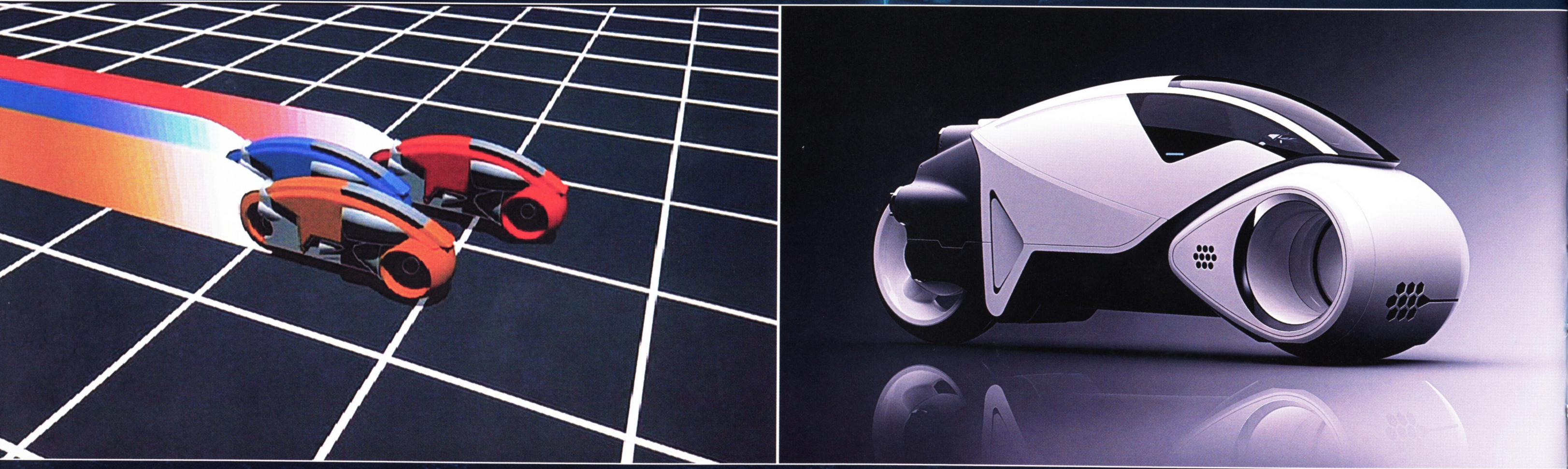
BELOW: Early concept artwork of the character who would become Rinzler. The two discs and elliptical-shaped helmet held throughout all the design iterations.

OPPOSITE: Ready for battle, Rinzler drops down from above.



: light cycle





FROM LEFT TO RIGHT:

Light cycles on the game grid in *Tron* (1982).

Kevin Flynn's light cycle, seen in *Tron: Legacy*, but built in the late 1980s.

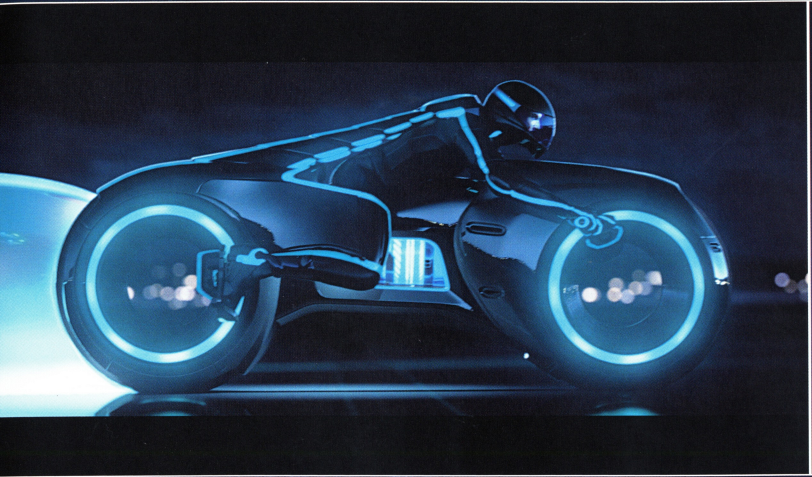
What the filmmakers call the Mach 4 light cycle, which can be seen in the visual test. This cycle would have been racing on the Grid after the overthrow by Clu and before the events of *Tron: Legacy*, which is the time period in which the visual test took place.

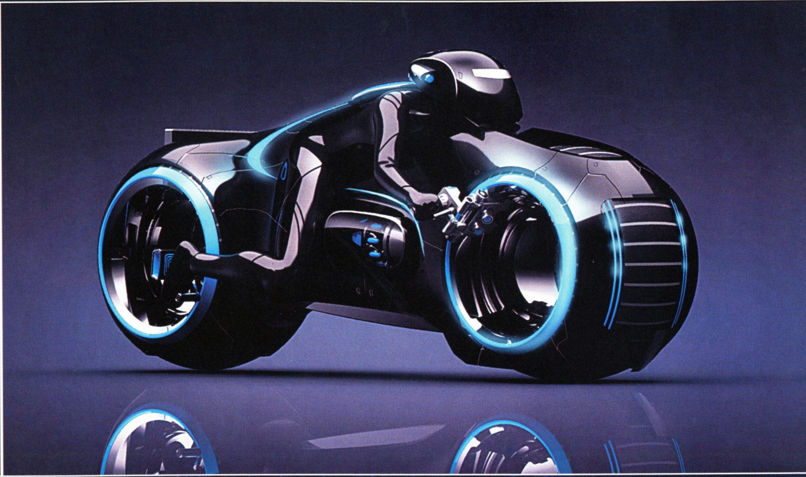
The Mach 5, the light cycle racing on the game grid circa 2010. It is prominently featured in *Tron: Legacy.*

Perhaps the most iconic element of *Tron* (1982) is the light cycle. Syd Mead's design for this canopied, two-wheeled vehicle with ribbons of colored glass emitting from its rear wheel is both classic and inherently cool. As such, the design team on *Tron: Legacy* labored endlessly over the new design of the light cycle leading up to production. And, of course, everyone wanted a crack at it.

Keeping with the ground rules for the design philosophy of the film, Kosinski wanted the vehicle to be an evolution of the 1982 design, not a rethink. It had to definitively feel like Syd Mead's light cycle, it just needed to be modernized. The comparison he often used to explain his vision to his design team was: "If you look at a 1982 Porsche and a 2010 Porsche, you instantly recognize that they are the same type of car; however, the 2010 Porsche is slick and modern with cleaner lines, and it's technological advancements are evident."

The 1982 light cycle was given its geometric form due to technological limitations at the time. In fact, the cycle was canopied because computers of the era didn't have the render power to create the complex form of a rider. Early drawings by Syd Mead showed a more organic form, where the rider was exposed. As such, Kosinski, Gilford, and the *Tron: Legacy* art department took



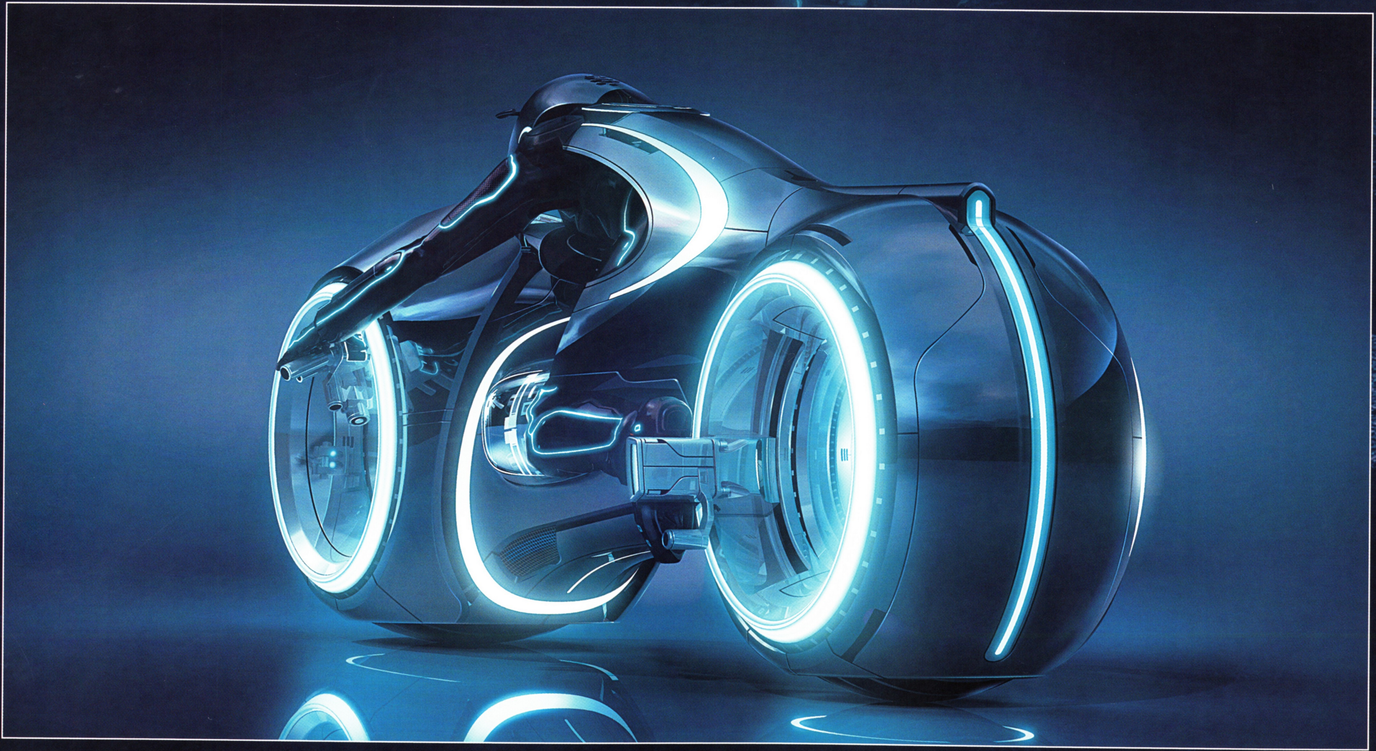


Mead's original intent for inspiration and designed the modern light cycle without a canopy. The exception is Kevin Flynn's white light cycle, which is explained in the story as having been created in the late 1980s, so it maintains the canopied form.

In addition to being more sleek and sculpted, Kosinski wanted the evolved light cycle to fit in the monochromatic color palette of his film. While the light cycles in *Tron* (1982) were featured in multiple colors, all of the cycles in *Tron: Legacy*, with the exception of Kevin Flynn's, are black. The contoured light lines and light rails, illuminated in the film's narrow color palette, highlight form and differentiate the riders. The black base color proved to be a challenge for the designers because black makes it difficult to read shape and angles. However, by pushing the limits of computing power, Digital Domain was able to give the vehicles highly reflective surfaces that are hyper-reactive to the light and environment surrounding them.

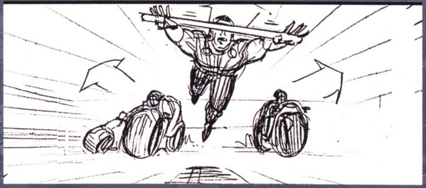
While the impulse in most science fiction movies is to push the boundaries of what and how much is possible in design, Kosinski's instincts swung the other way. He wanted the vehicles to read like more classically-built machinery, constructed out of seemingly real world materials such as rubber, precision-milled aluminum, and painted fiberglass, so that they would immediately be familiar to an audience. Also, the light cycles were designed down to every last detail, each assigned a very specific function to convey realism. The rule was that for an idea to make it into the design, it actually had to be achievable in the real world and have a purpose.

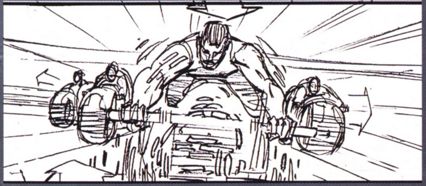
Driving dynamics also had to be considered and established. As real-world physics were being applied, the light cycles would have to adhere to them as well, and those details had to be incorporated into the designs. They not only had to look amazing, they had to be created in a way that would make it possible for them to function on the Grid. The banking, breaking, accelerating, as well as all of the other articulation of the vehicle, had to be explained through the design. This great attention to detail and rigid design philosophy was enforced to make sure an audience would relate to the situations in the Tron world. Within seconds of an action set-piece beginning, they would immediately understand what they were looking at, they would understand the rules and, most importantly, they would feel the jeopardy of the situation and have a basic frame of reference for what was taking place, regardless of how spectacular and out of this world the visuals may look.

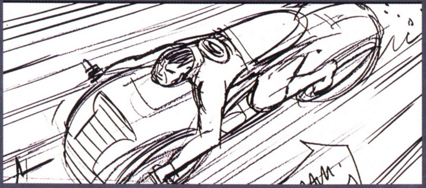


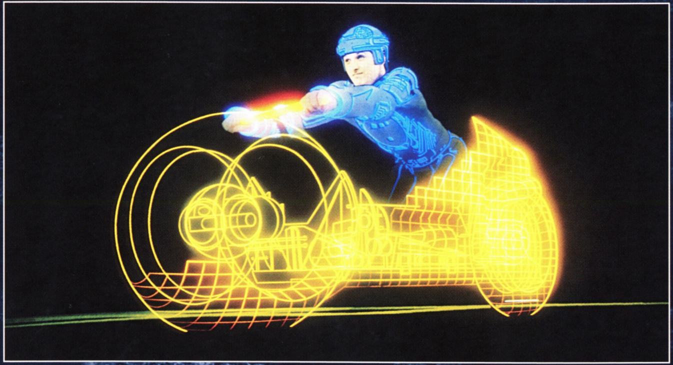
"One of the first things I talked to [Steven Lisberger] about was the light cycles on the first film. He always wanted them to be open-body construction so you saw the rider on the bike from the outside, but it was something they weren't able to do in the early 1980s because they didn't have a sophisticated enough computer software to actually recreate a rider digitally, so they had to enclose them in a sort of very simple shape. One of the first things we did when we were building the teaser was to make the design what he originally wanted it to be."

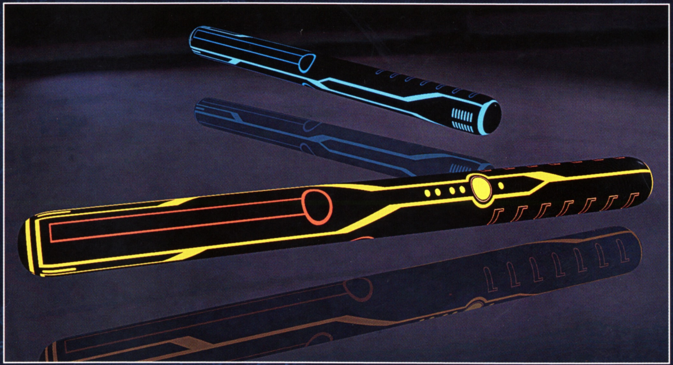
—**JOSEPH KOSINSKI**, Director





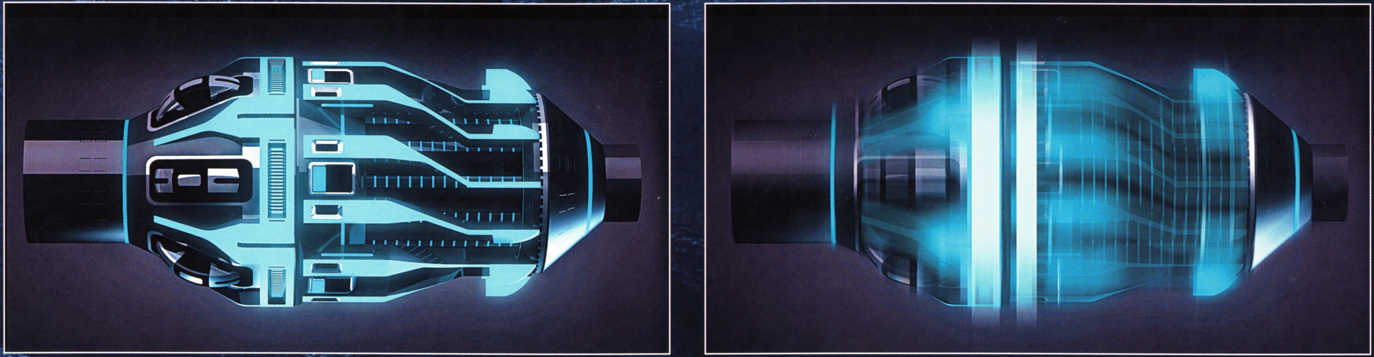


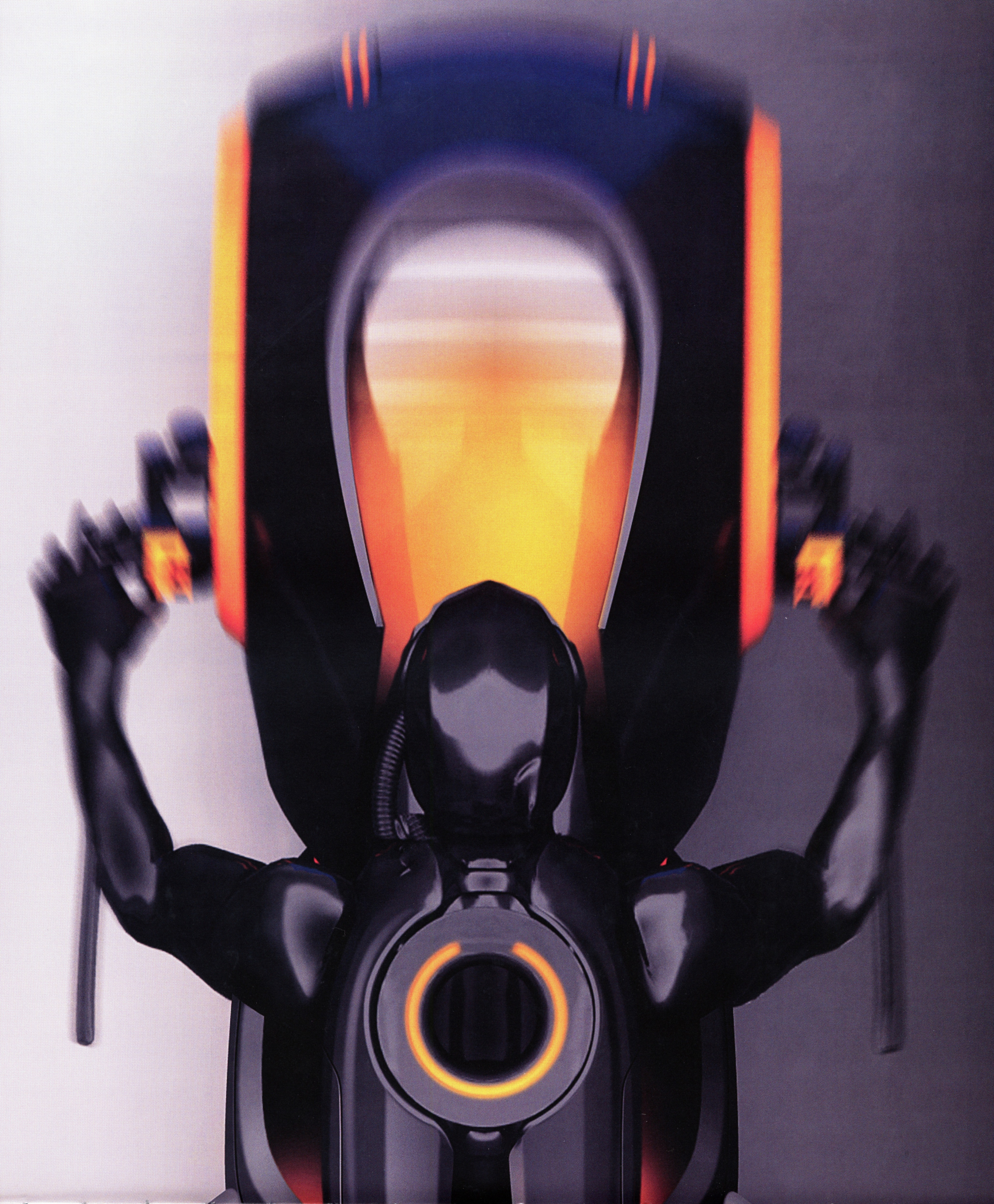


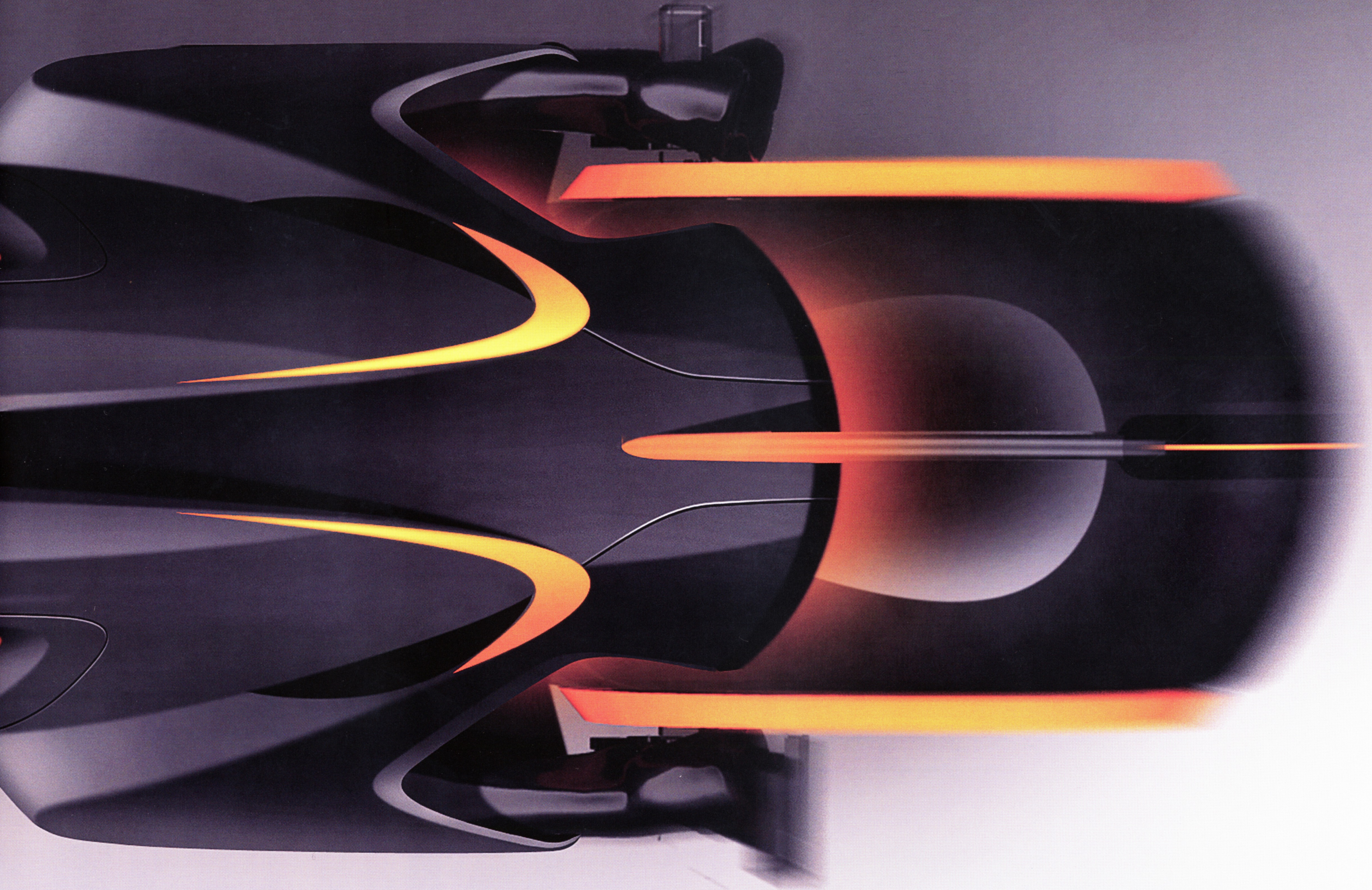


ABOVE: Wire-frame formation of the light cycle in *Tron* (1982). **ABOVE RIGHT:** The same formation principle, using a baton, was followed for *Tron: Legacy*.

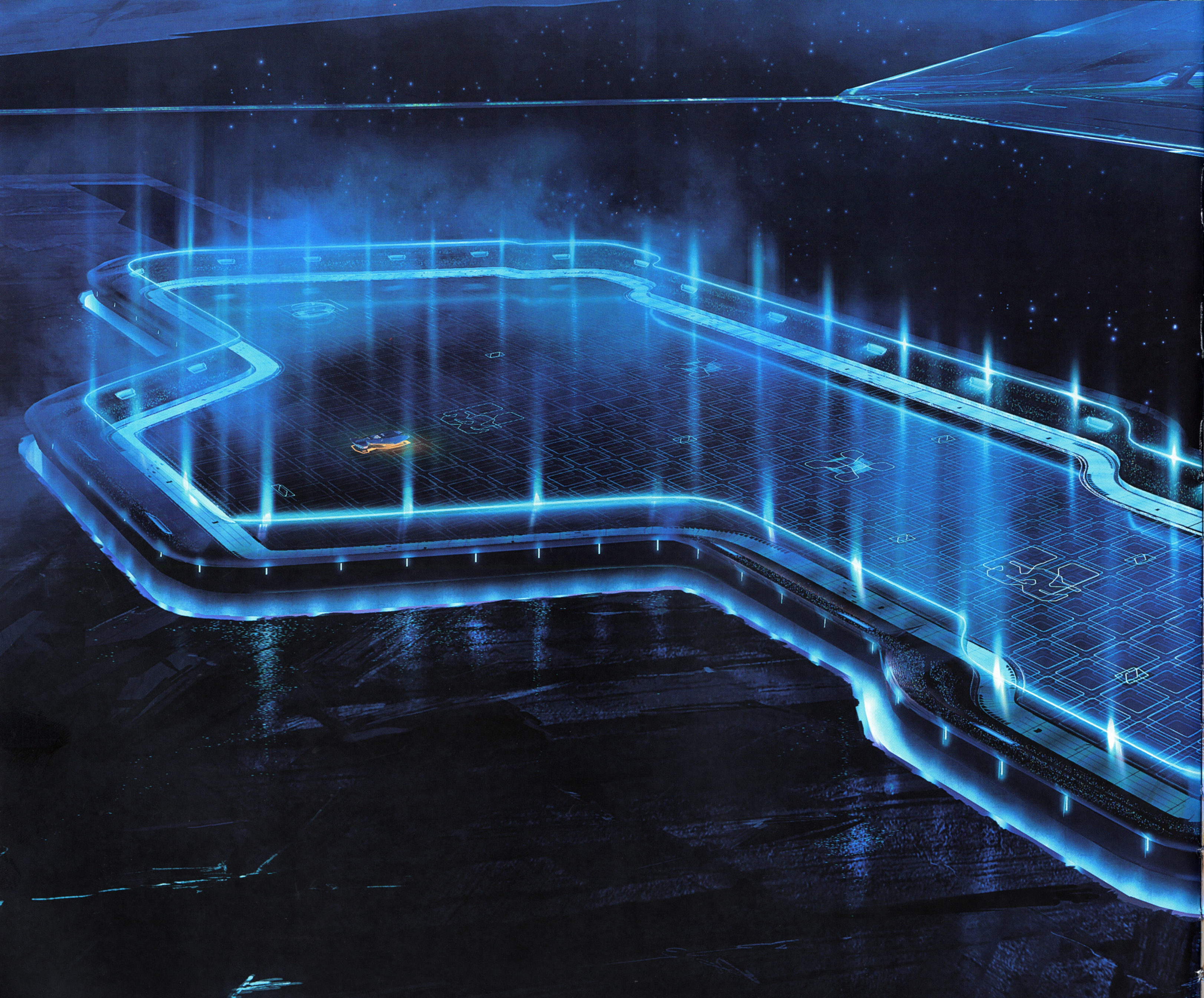
BELOW: The glowing engine of the light cycle is evocative of the Master Command Program from *Tron* (1982).

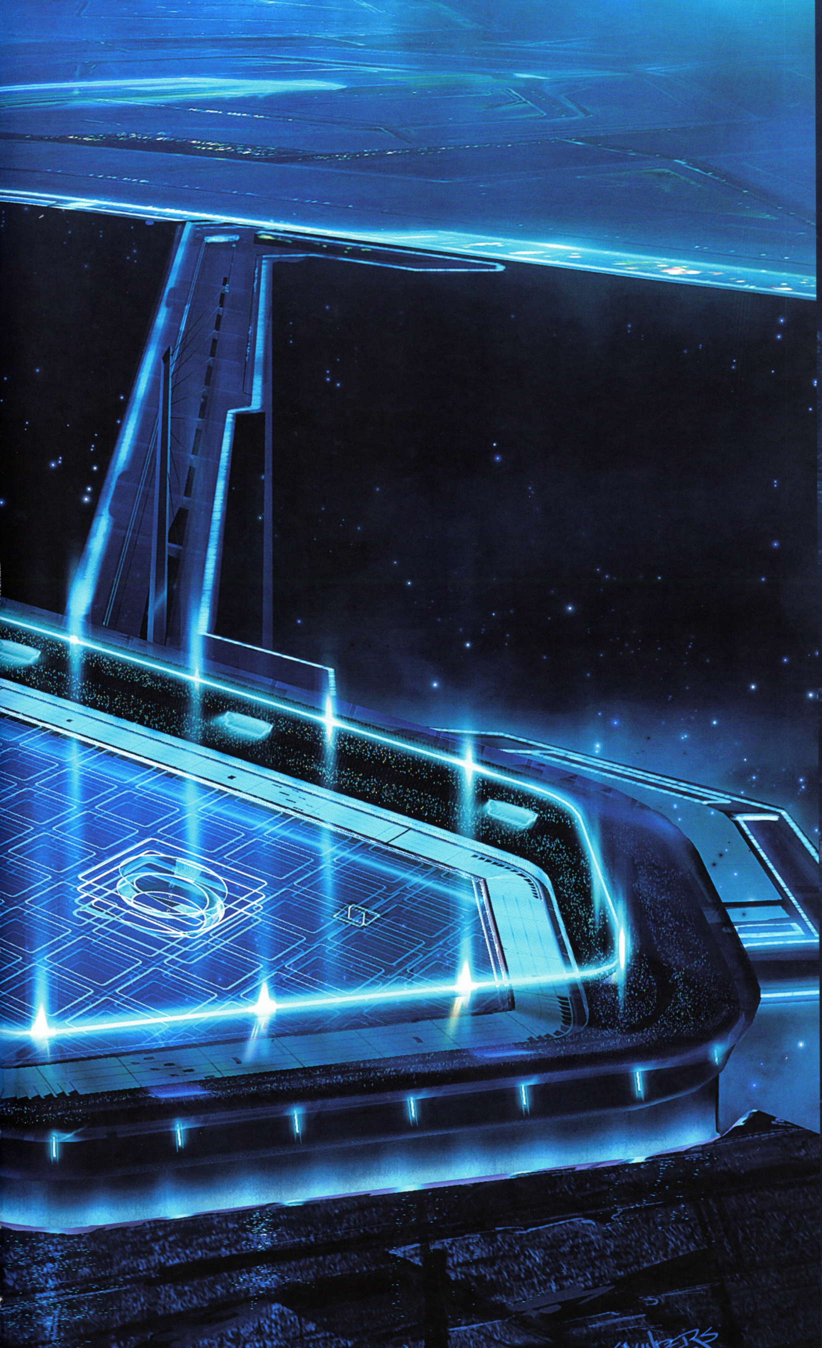






Black Guard light cycle

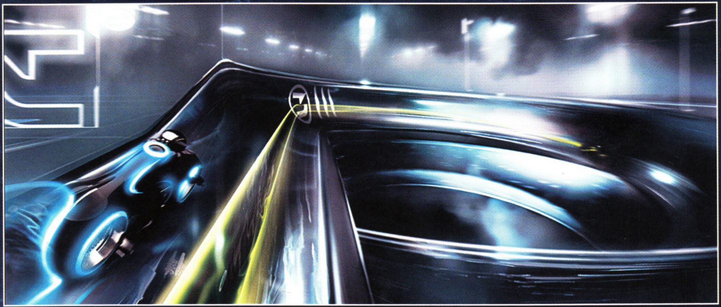


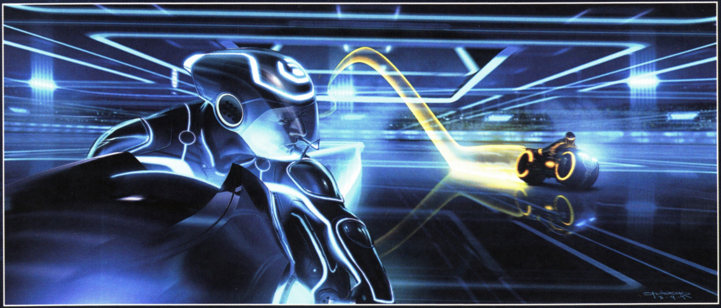


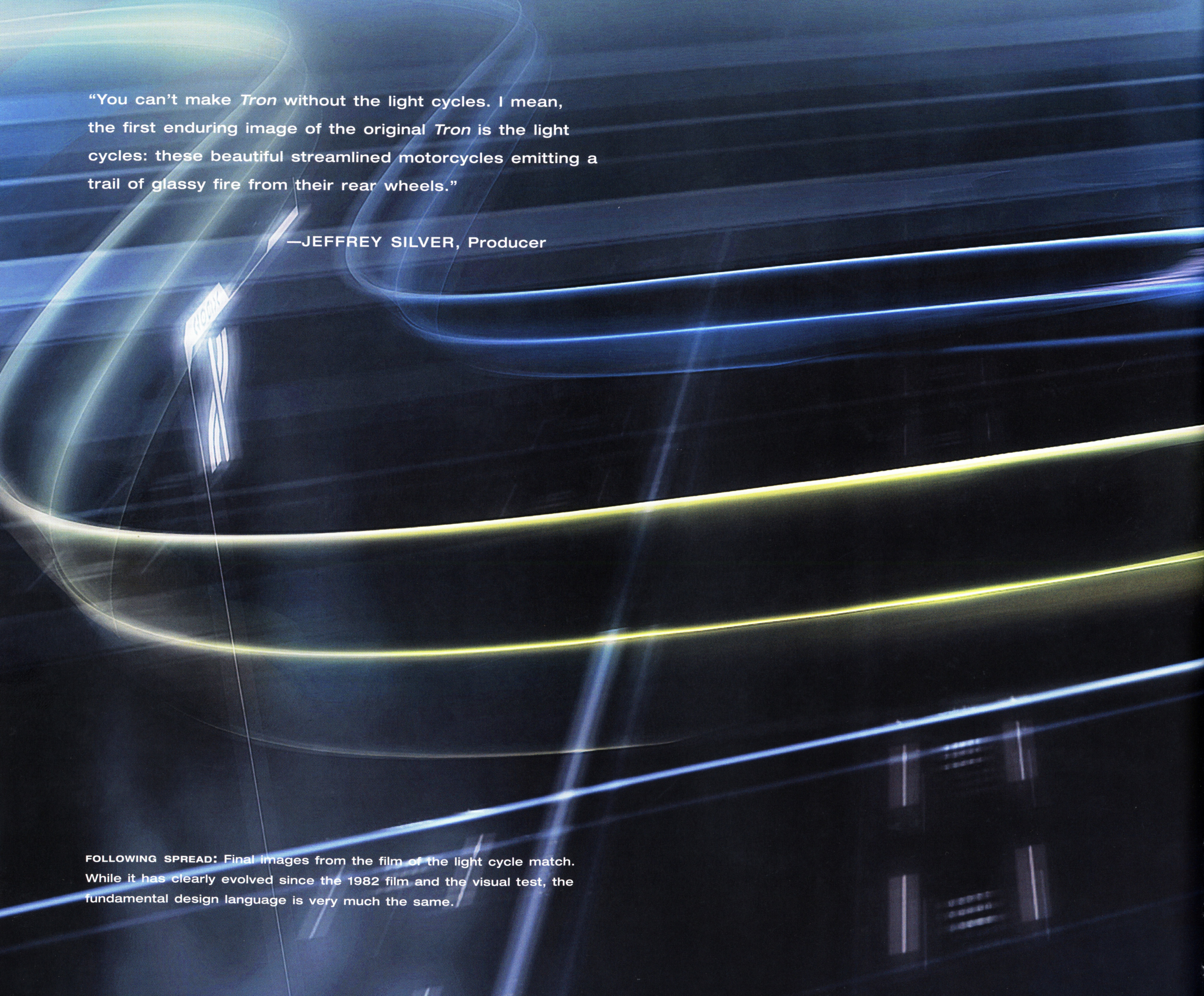
: light cycle arena

The arena is a massive, multi-level, glass-surfaced stadium between Tron City and the Outlands where light cycle riders do battle in head-to-head matches to the death. In addition to the multiple levels, riders use geographical components such as ramps and corkscrews to best their opponents.

BELOW AND OVERLEAF: Early concept artwork of light cycles on the multi-level glass game grid. These images were completed prior to the visual test in Spring 2008.

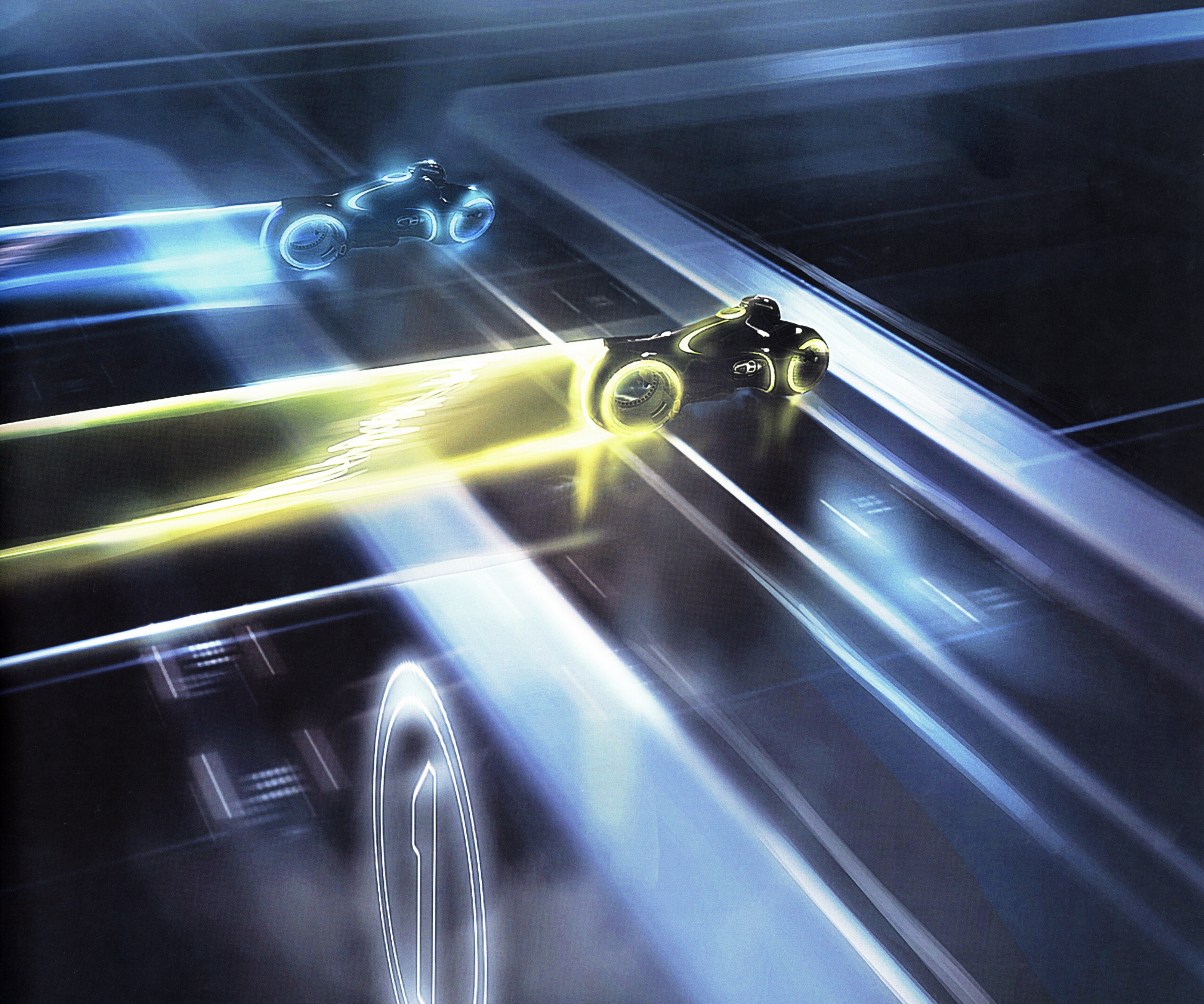


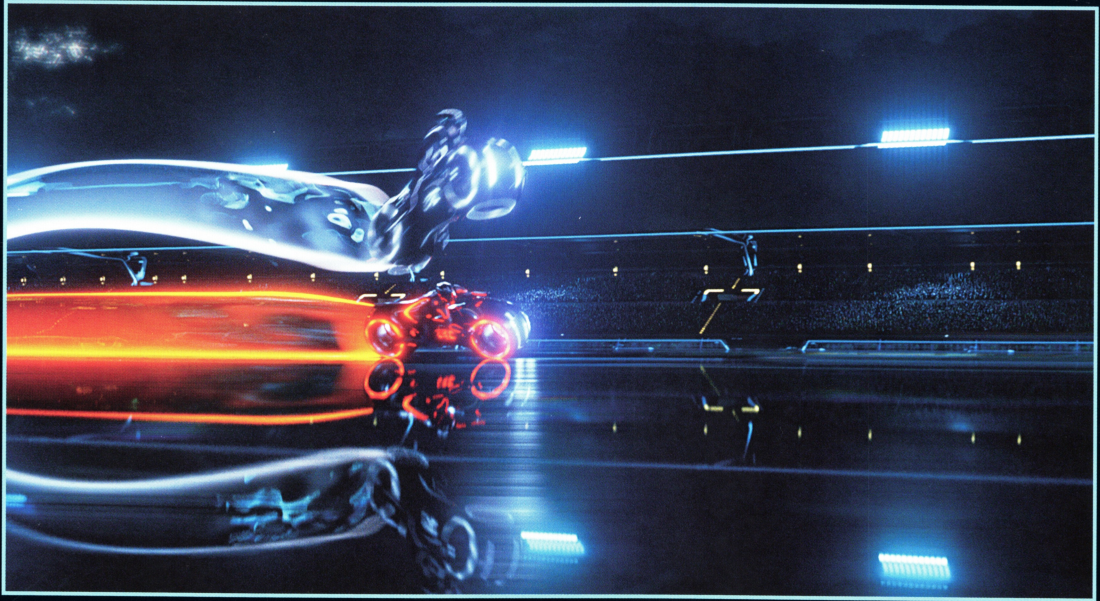


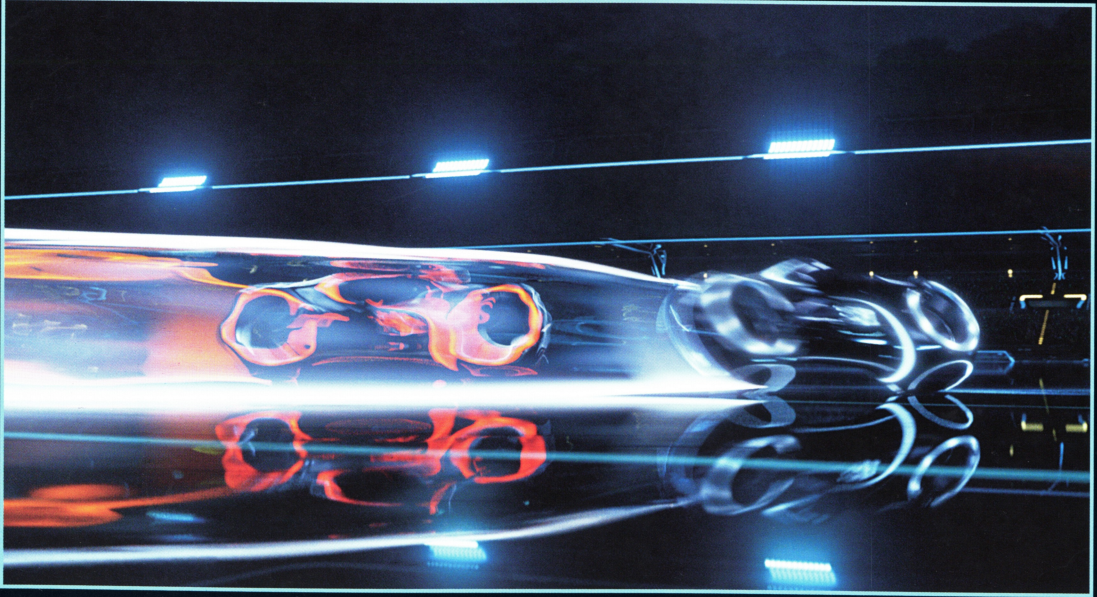


> "You can't make *Tron* without the light cycles. I mean, the first enduring image of the original *Tron* is the light cycles: these beautiful streamlined motorcycles emitting a trail of glassy fire from their rear wheels."
>
> —JEFFREY SILVER, Producer

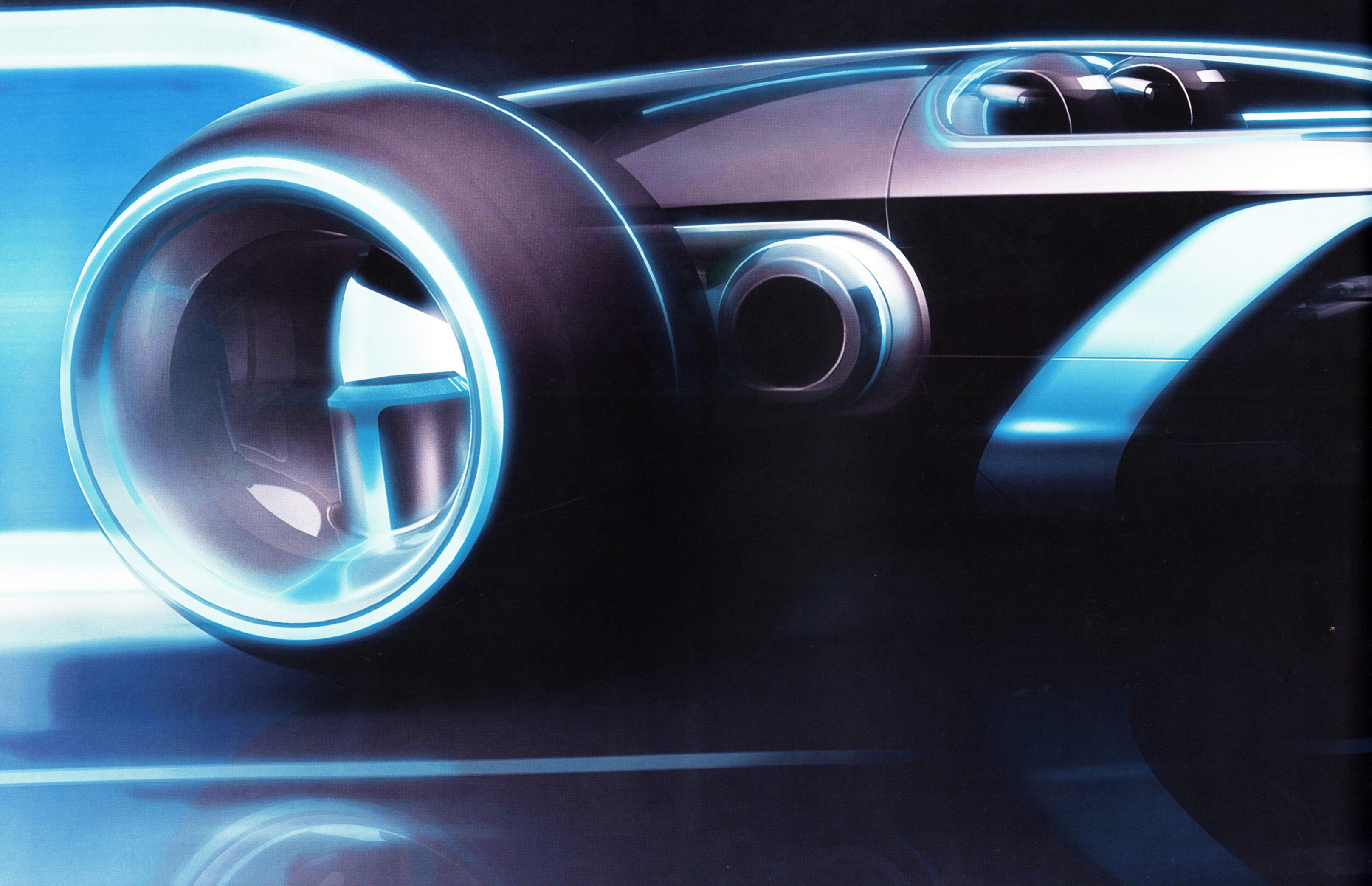
FOLLOWING SPREAD: Final images from the film of the light cycle match. While it has clearly evolved since the 1982 film and the visual test, the fundamental design language is very much the same.

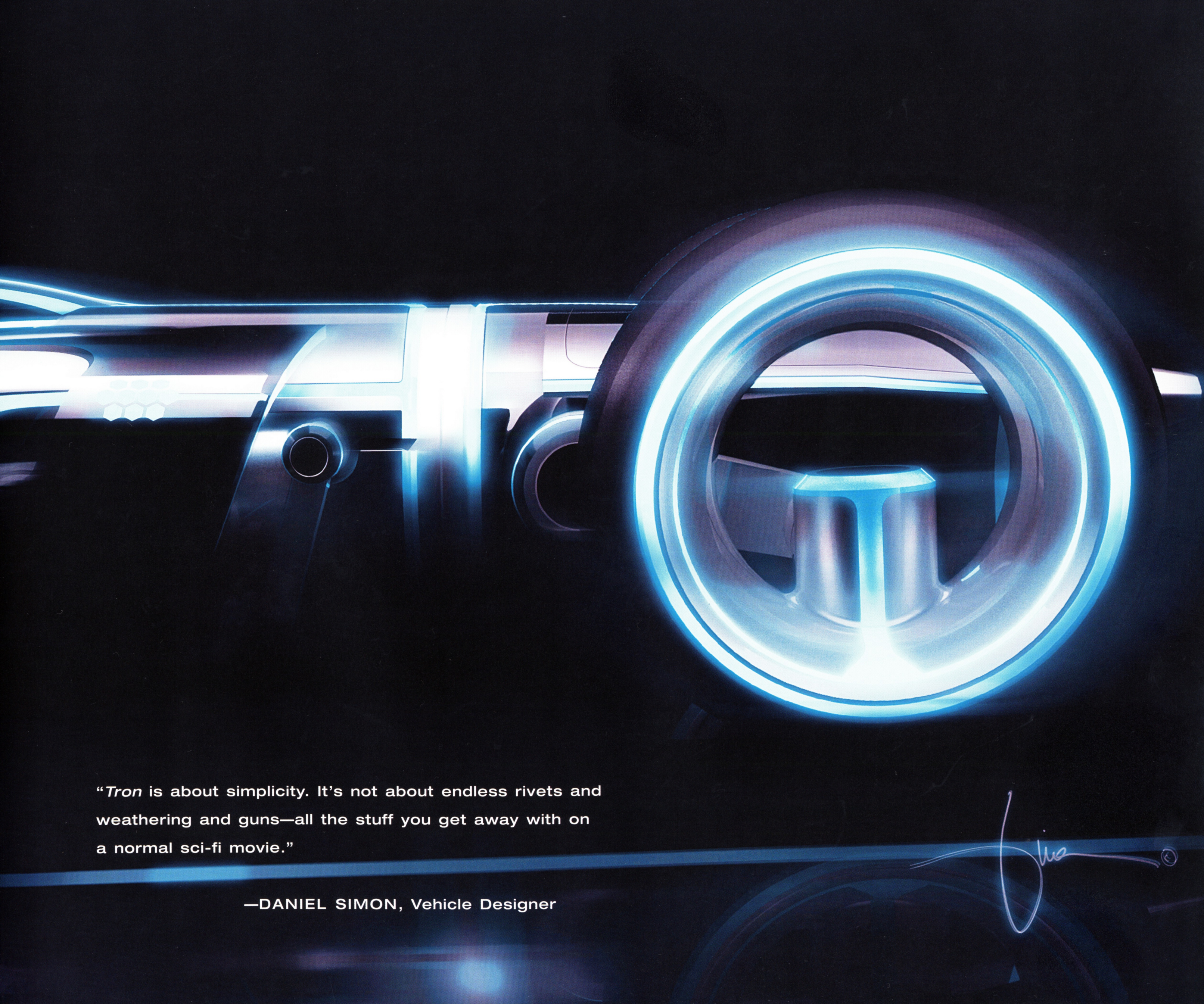






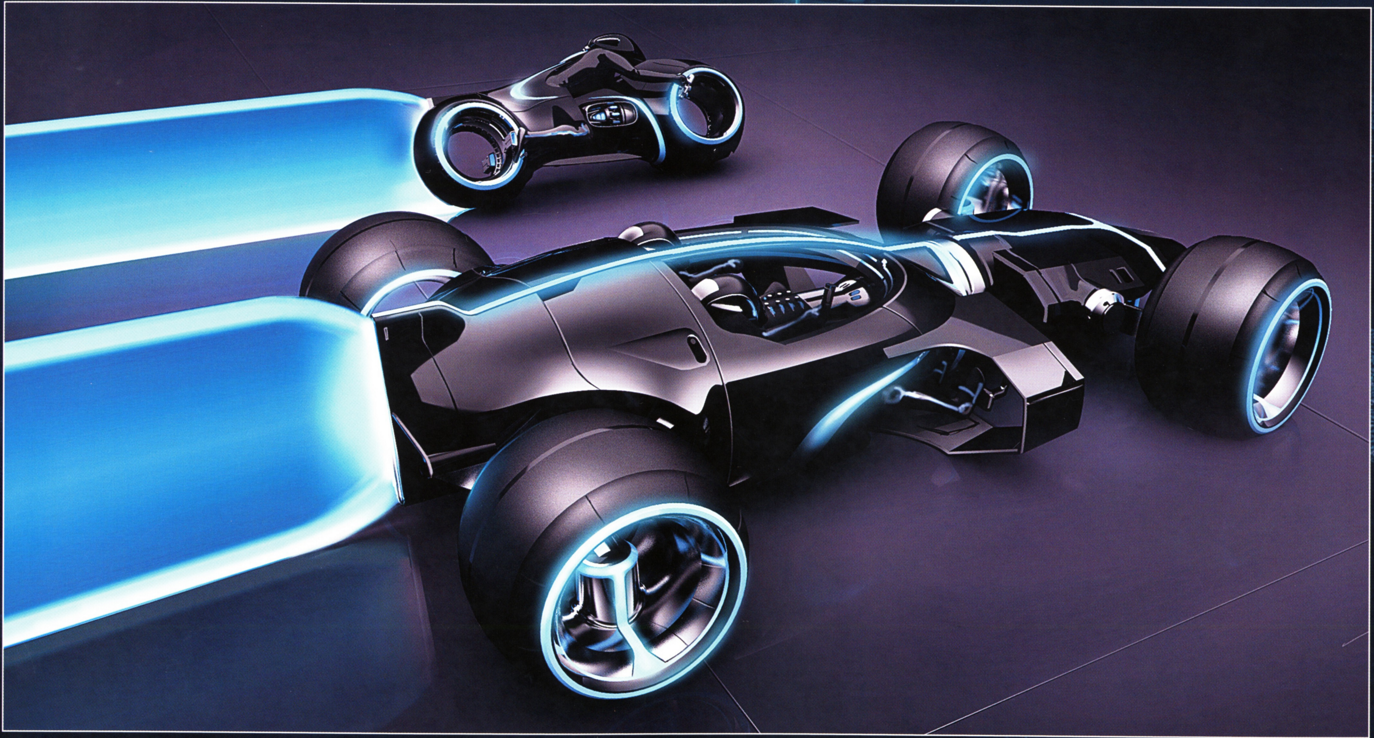
: light runner





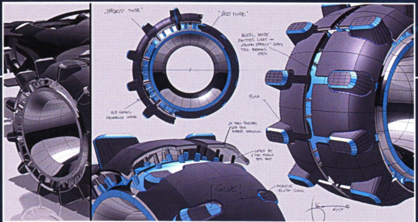
"*Tron* is about simplicity. It's not about endless rivets and weathering and guns—all the stuff you get away with on a normal sci-fi movie."

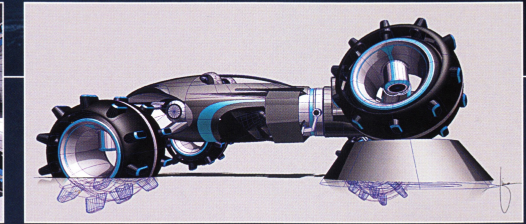
—DANIEL SIMON, Vehicle Designer

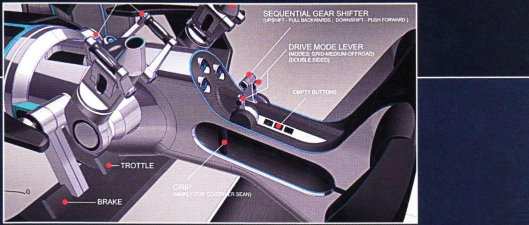


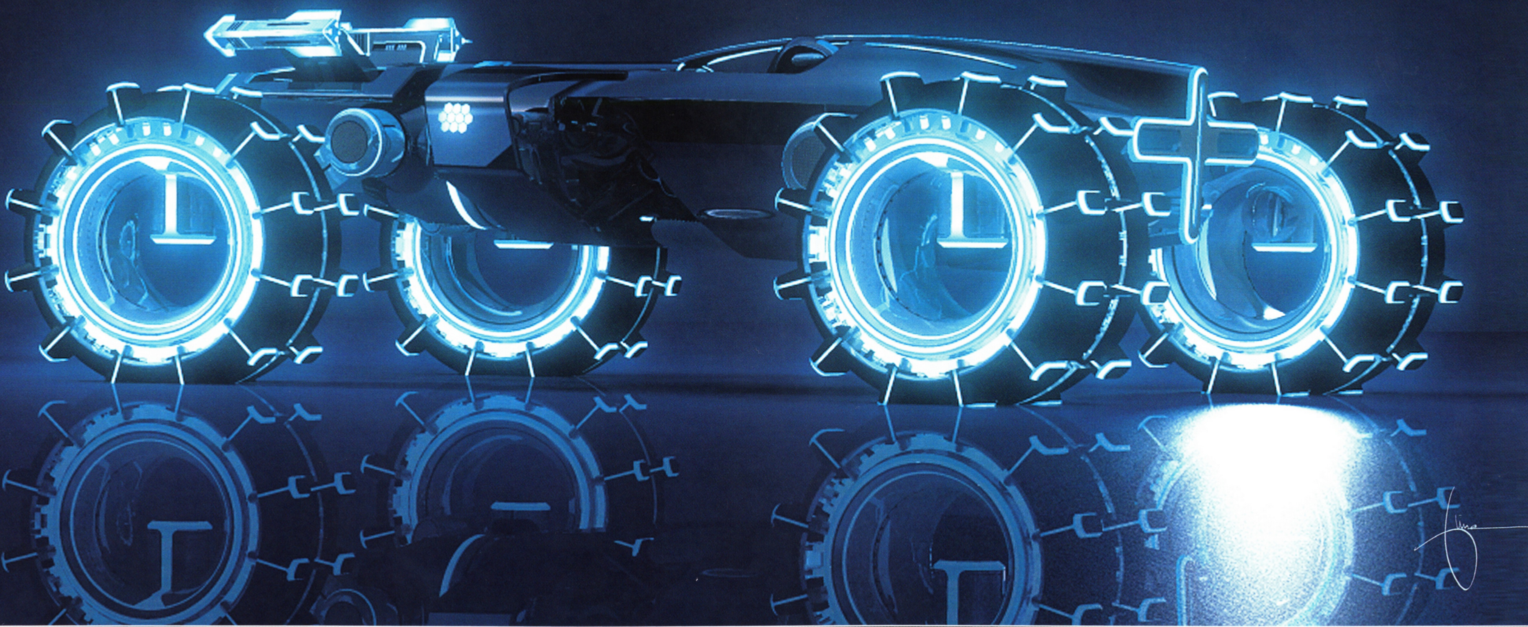
The light runner, a new vehicle introduced in *Tron: Legacy*, has two distinct modes. It has a racing mode (previous page) and an off-road mode (opposite). In the off-road mode, the suspension shifts, lifting the vehicle higher off of the ground, and nobs protrude from the tires for better traction in the Outland terrain.

The light runner was primarily designed by vehicle concept designer, Daniel Simon. The entire exterior of the vehicle was built in CG, while the interior was completely fabricated so that the light from the instrument panels and seats would interact with the actors, and so that they could physically adjust the steering wheel, shifters, buttons, etc. Every last detail was designed and given a function in order to sell the realism of the vehicle.


"OFFGRID MODE"
"GRID MODE"
WHEEL INSIDE EMITTES LIGHT → "VULCAN EFFECT" WHEN TIRE BREAKS OPEN
FLUSH
OLD SCHOOL MECHANICS INSIDE
LIFTED BY 4 MINI-PISTONS PER PAD
SOLVE!
ACHIEVE FLUSH-LOOK



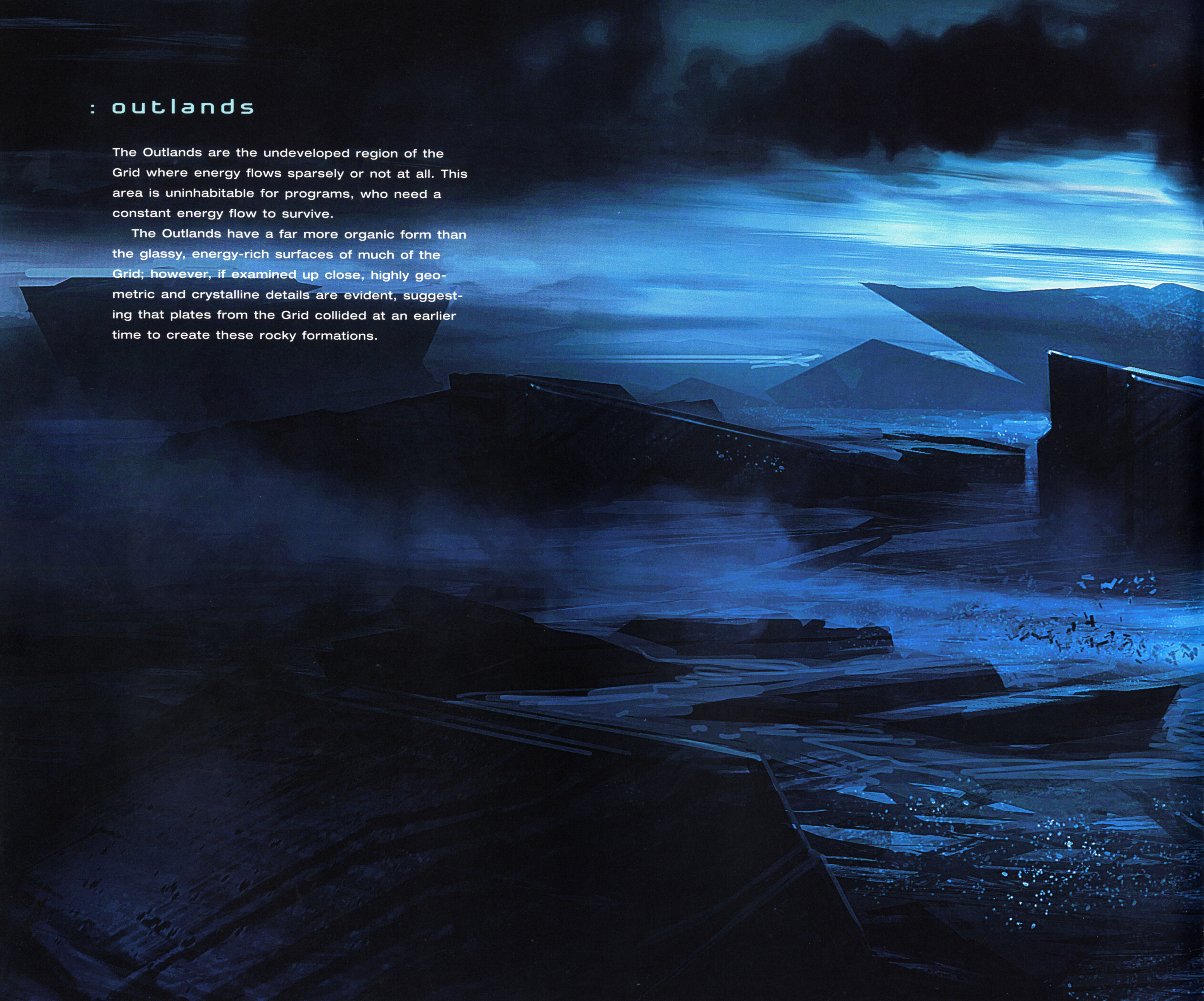

SEQUENTIAL GEAR SHIFTER
(UPSHIFT - PULL BACKWARDS ; DOWNSHIFT - PUSH FORWARD)
DRIVE MODE LEVER
(MODES: GRID-MEDIUM-OFFROAD)
(DOUBLE SIDED)
EMPTY BUTTONS
TROTTLE
GRIP
(MAINLY FOR CO-DRIVER SEAN)
BRAKE



: outlands

The Outlands are the undeveloped region of the Grid where energy flows sparsely or not at all. This area is uninhabitable for programs, who need a constant energy flow to survive.

The Outlands have a far more organic form than the glassy, energy-rich surfaces of much of the Grid; however, if examined up close, highly geometric and crystalline details are evident, suggesting that plates from the Grid collided at an earlier time to create these rocky formations.

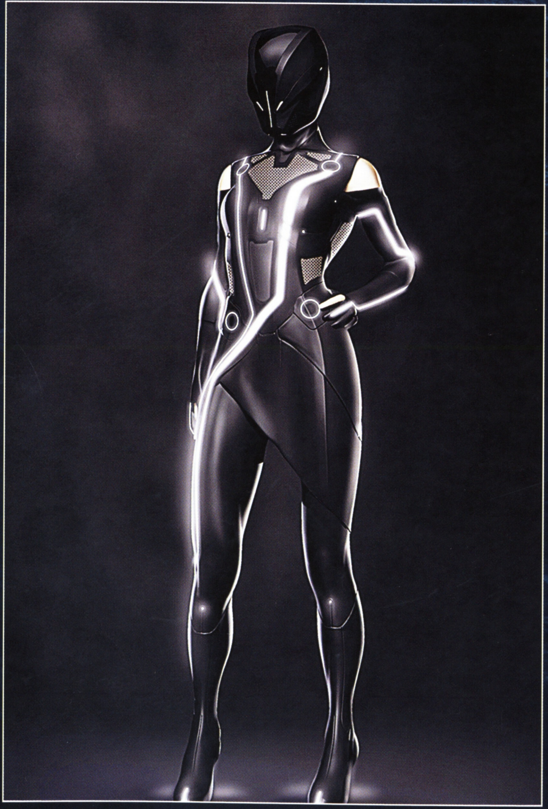


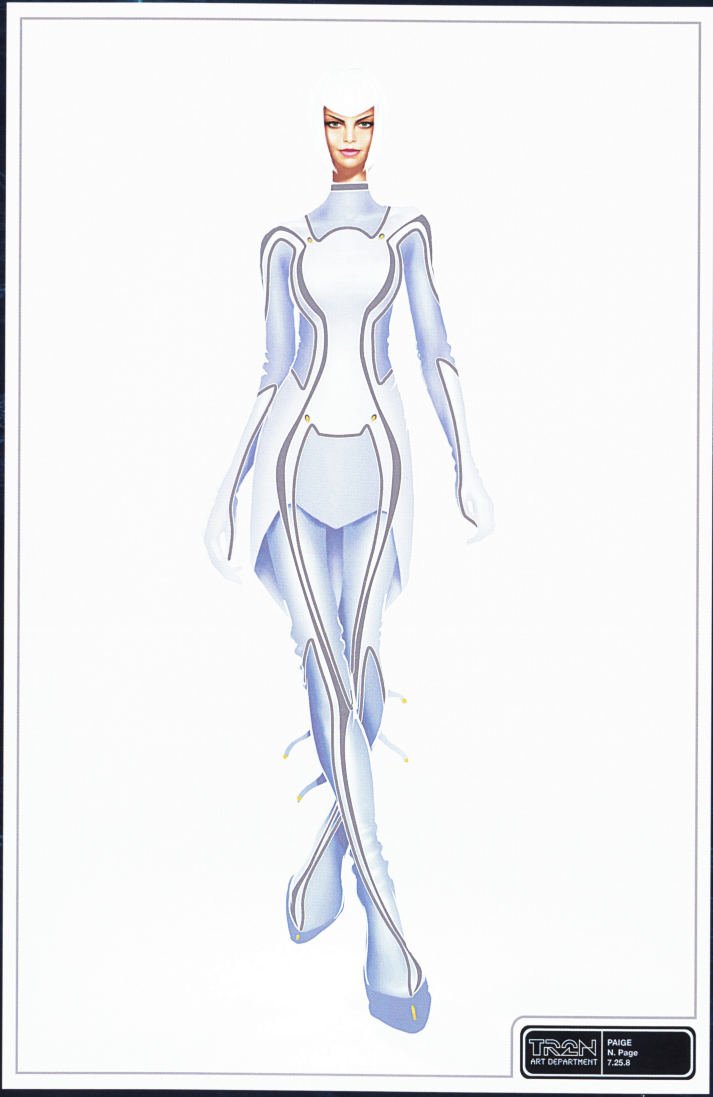
: quorra

Olivia Wilde plays Quorra, a program native to the Grid and close confidant of Kevin Flynn (Jeff Bridges).

Quorra's helmet was designed using a mold of Olivia's head so that even when helmeted it looked like an abstraction of her.

Early designs imagined Quorra in an all-white suit.




TRON
ART DEPARTMENT
PAIGE
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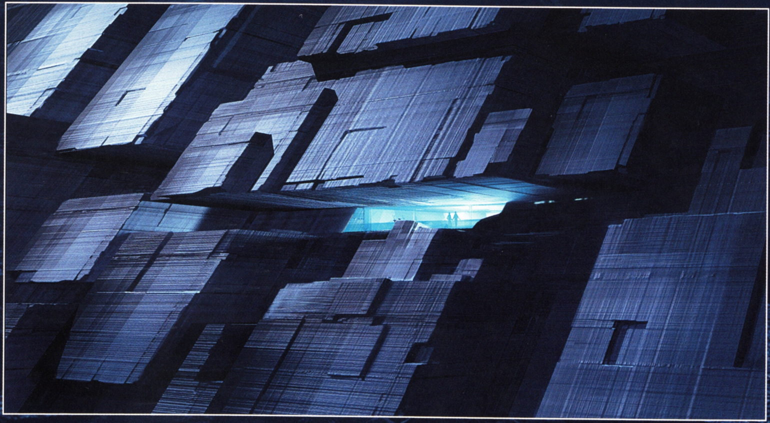
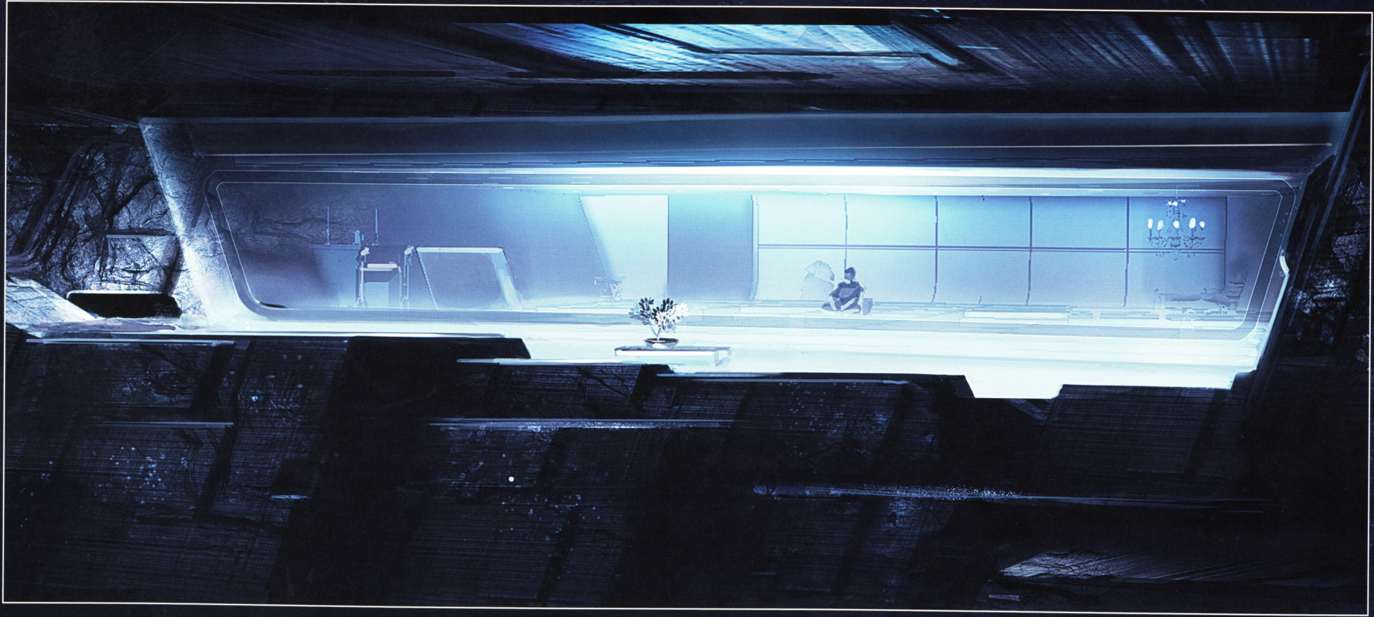
An image from the film of Wilde's character, Quorra, listening intently to Kevin Flynn and Sam.

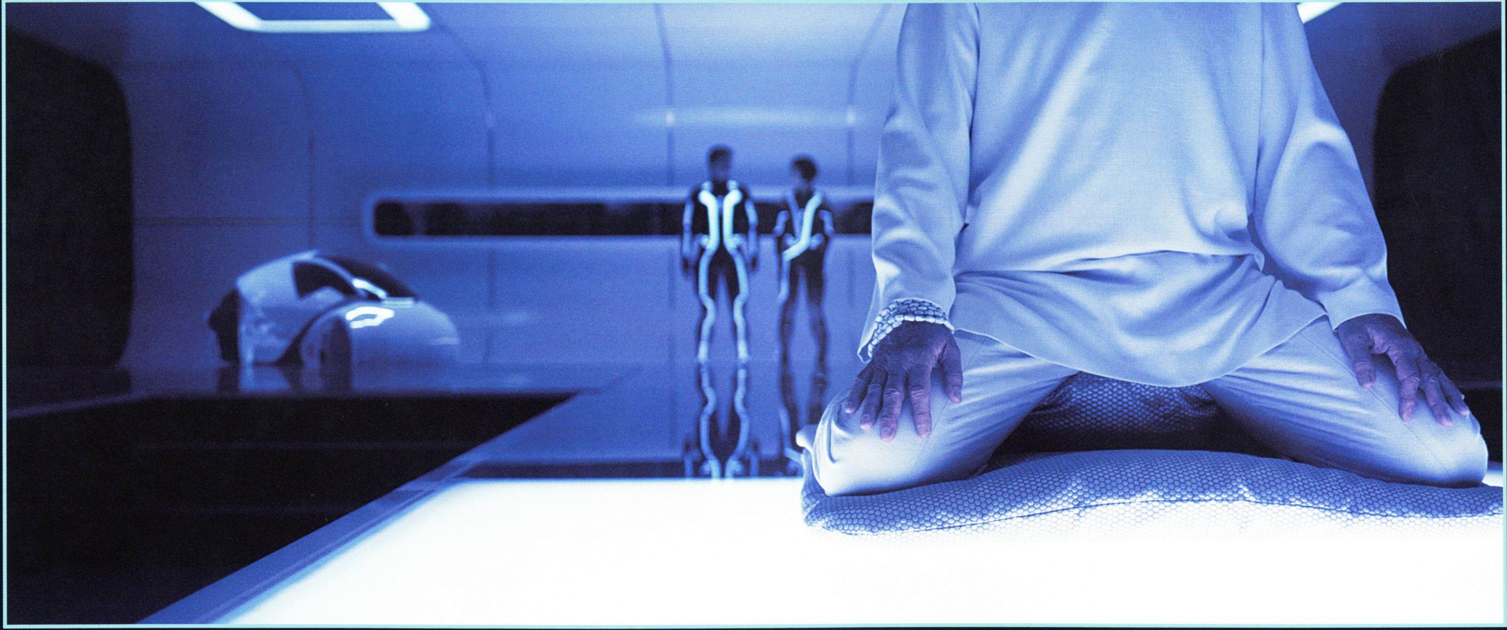
: safehouse

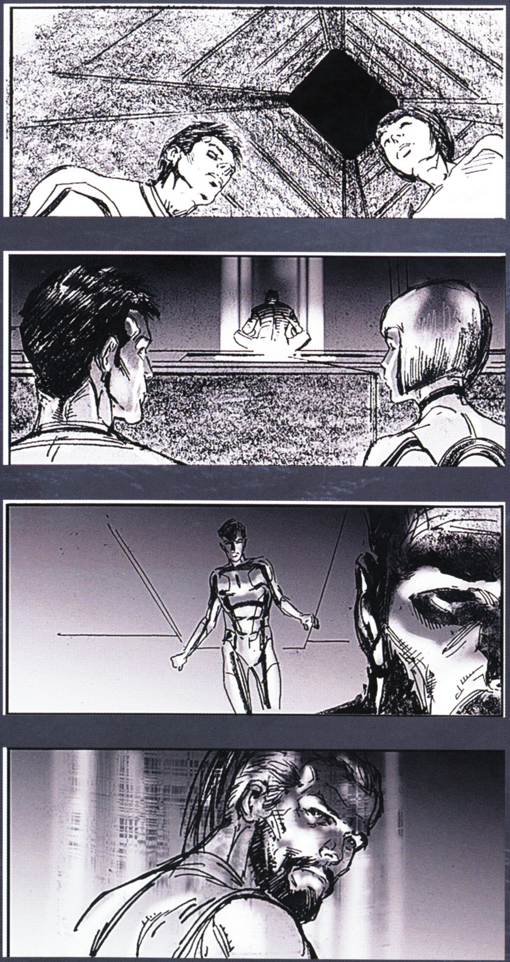
Concept artwork of the exterior and interior of Flynn's safehouse, a location deep in the Outlands unknown to Clu and his military.

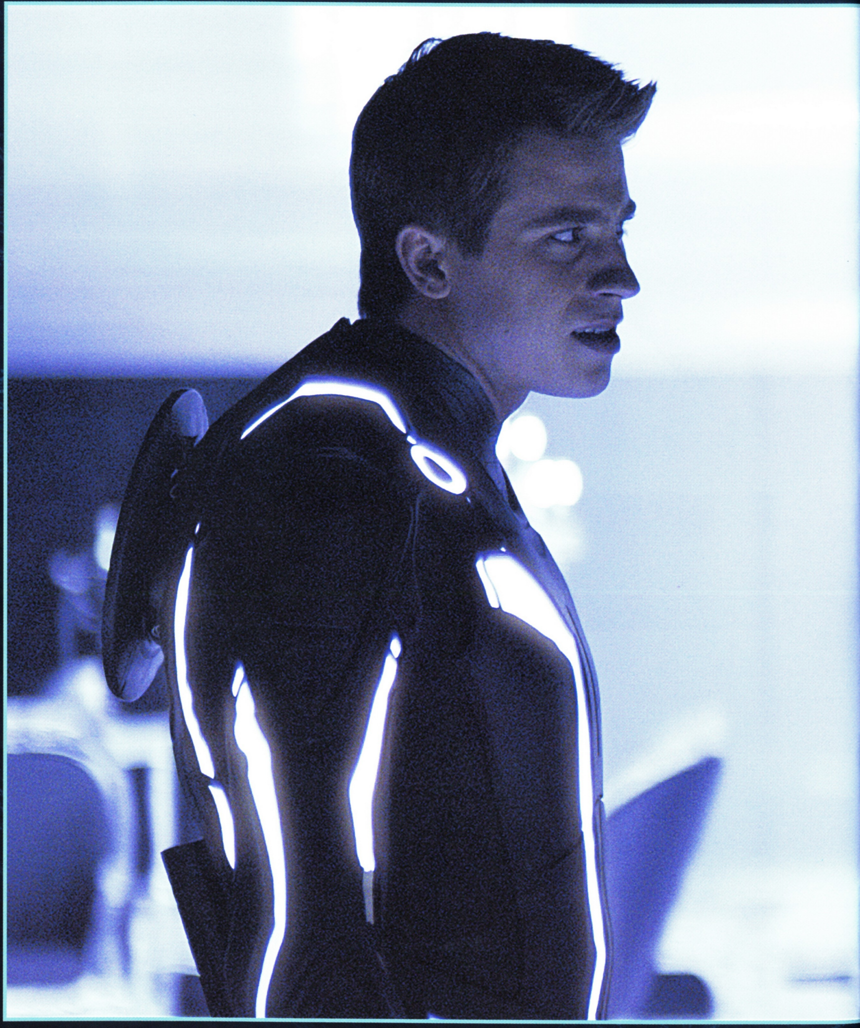
This location was first seen in the visual test in 2008. For the test, the interior was created almost entirely as a digital set. However, for the film, the entire location was constructed down to the last detail on a soundstage in Vancouver. Not only was this a less expensive solution, it also lined up with Kosinski's philosophy to build a physical set for every scene where the actors would interact in close proximity. It made it easier for the actors to play out the film's dramatic scenes in an actual environment rather than be forced to solely imagine their surroundings on a bluescreen stage.



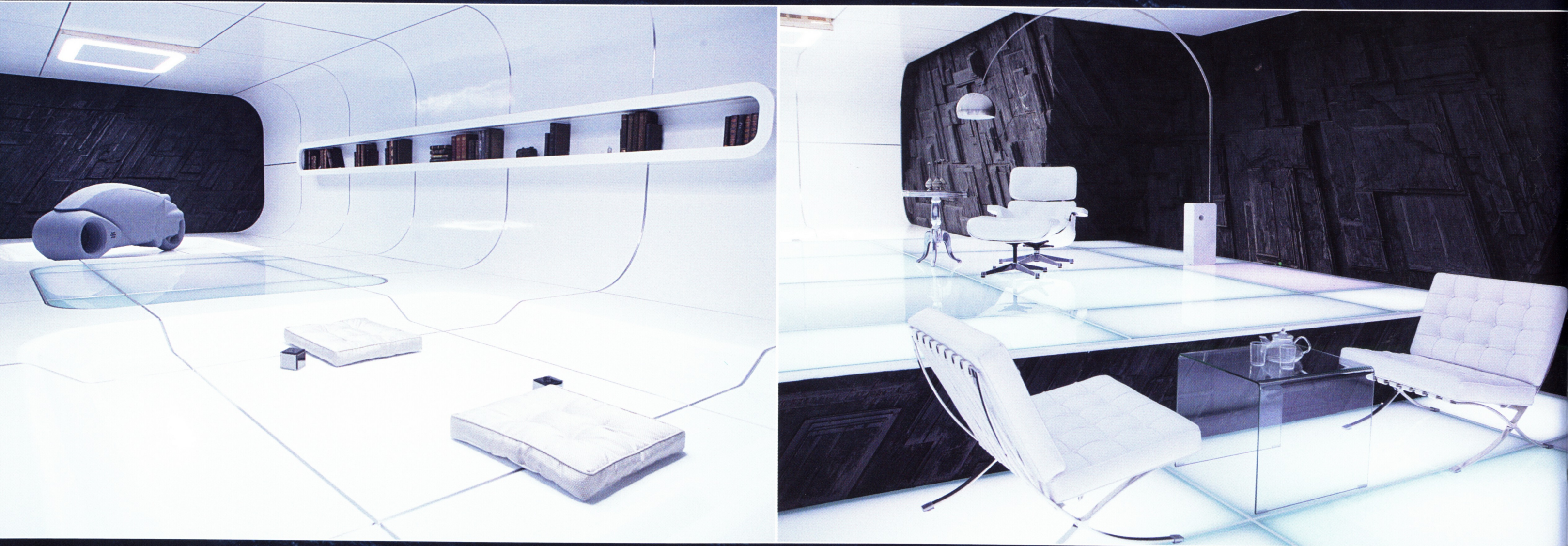






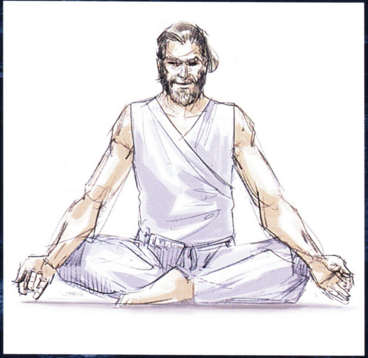


Storyboards and an image from the film show the moment when Sam Flynn reunites with his father.



Most of the lighting needs for the safehouse scenes were handled by the practical lighting integrated into the set. This highly architectural set and its minimalist style, featuring a blend of modern and Louis XIV acrylic furniture, shows off director Joseph Kosinski's architecture and design background.

: kevin flynn

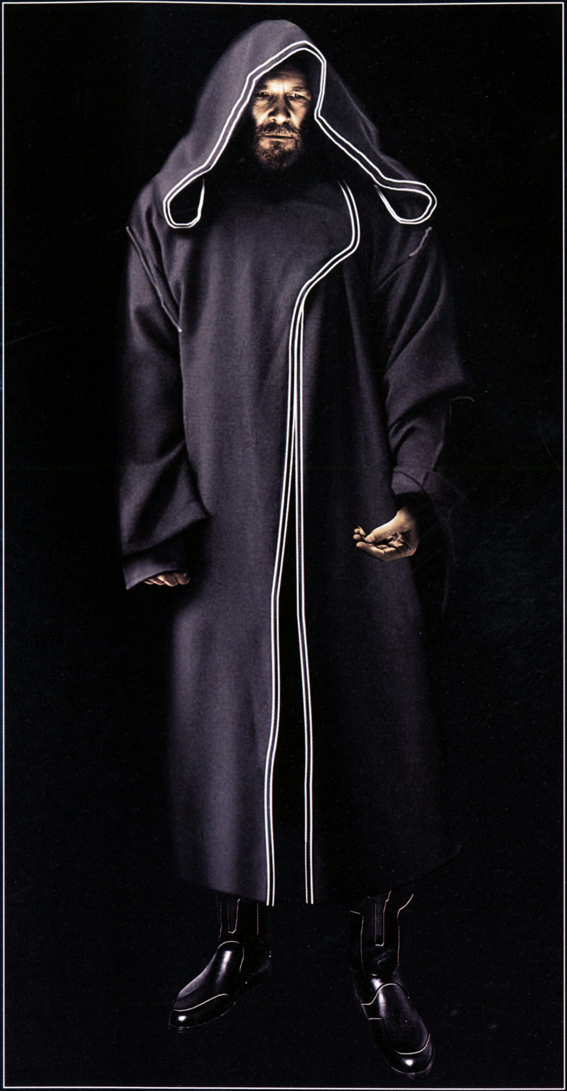


When the filmmakers and studio decided that a sequel rather than a remake was in order for *Tron*, they knew immediately that they had to have the great character actor Jeff Bridges reprise his role as Kevin Flynn. It had been almost thirty years since Bridges had played the laid-back, Southern California computer programmer who freed the system. The filmmakers wrote an interim history for the character that left him trapped in the world of Tron, and exiled deep in the Outlands, where he lived a solitary life for the past thirty years. This allowed Bridges to infuse his character with wisdom and a more complicated range of emotion.

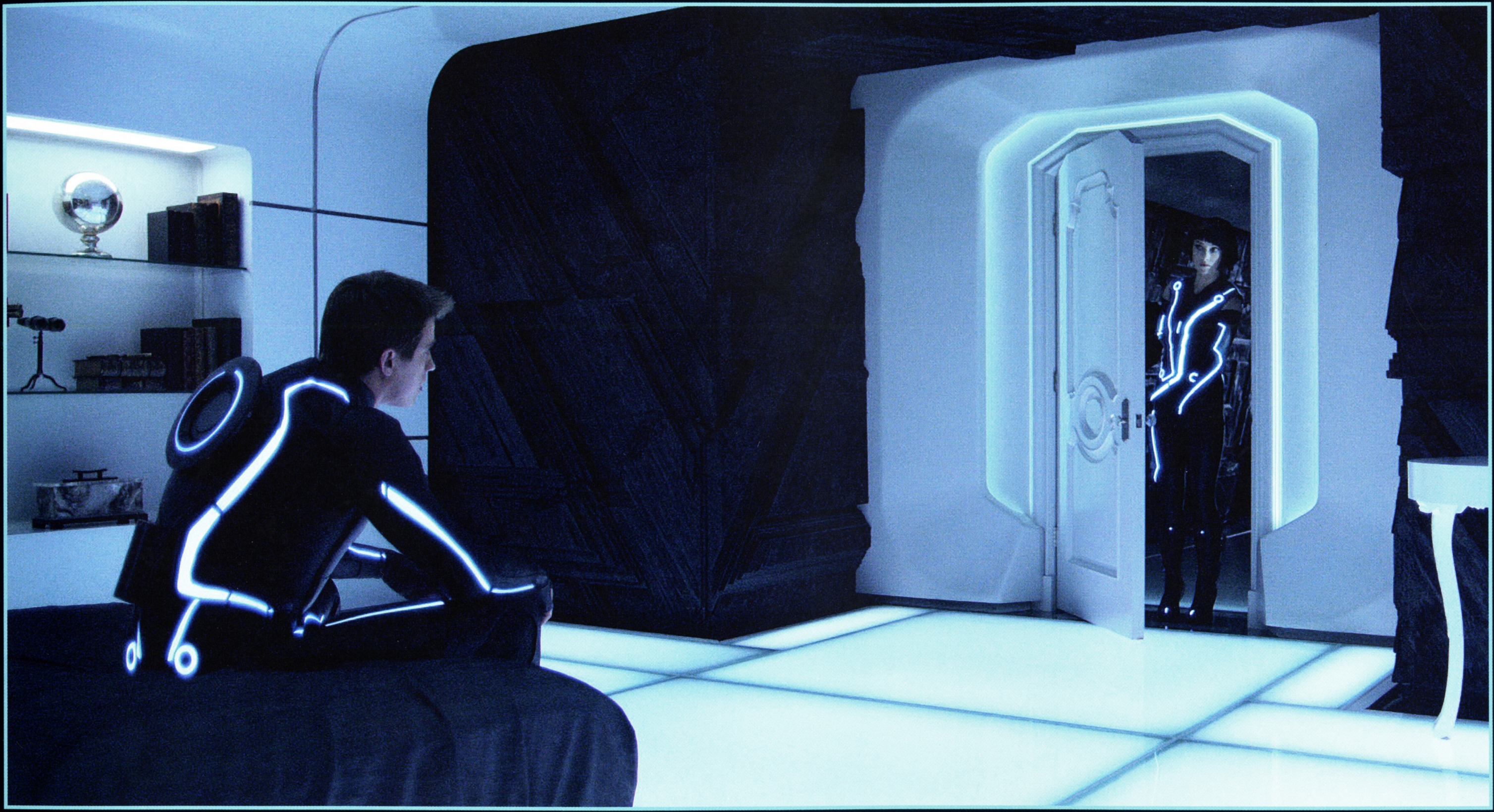
The white robe with soft light accents around the sleeves and collar is harmonious with the stark white, over-lit interior of his safe house, all of which visually convey the monastic, even spiritual lifestyle—full of meditation and study—of the stranded Kevin Flynn.

The black robe with hood costume was created to show the evolution of Kevin Flynn's character once he makes the decision to leave behind the safety of his hidden fortress and venture back out into the dark and dangerous world.

The beard and long grey hair were also intended to convey the age and wisdom of Kevin Flynn thirty years after the events of *Tron* (1982). Making Kevin Flynn look slightly older than Jeff Bridges helped to differentiate his character from Clu—a digital version of Jeff at age thirty-five.



Kevin Flynn in a contemplative moment, searching for a way to explain the direness of their predicament to his son, Sam.

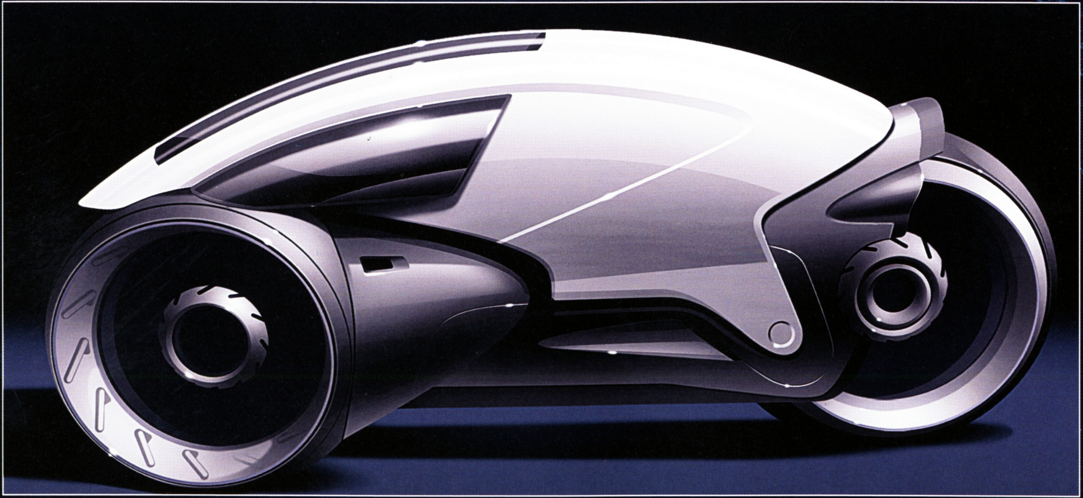


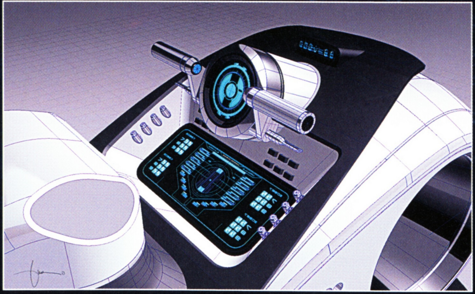
Quorra shares information with Sam that could aid his escape.

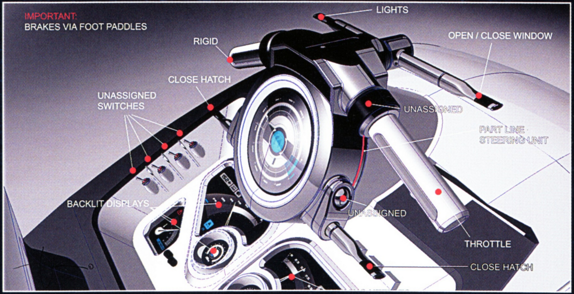
: flynn's light cycle

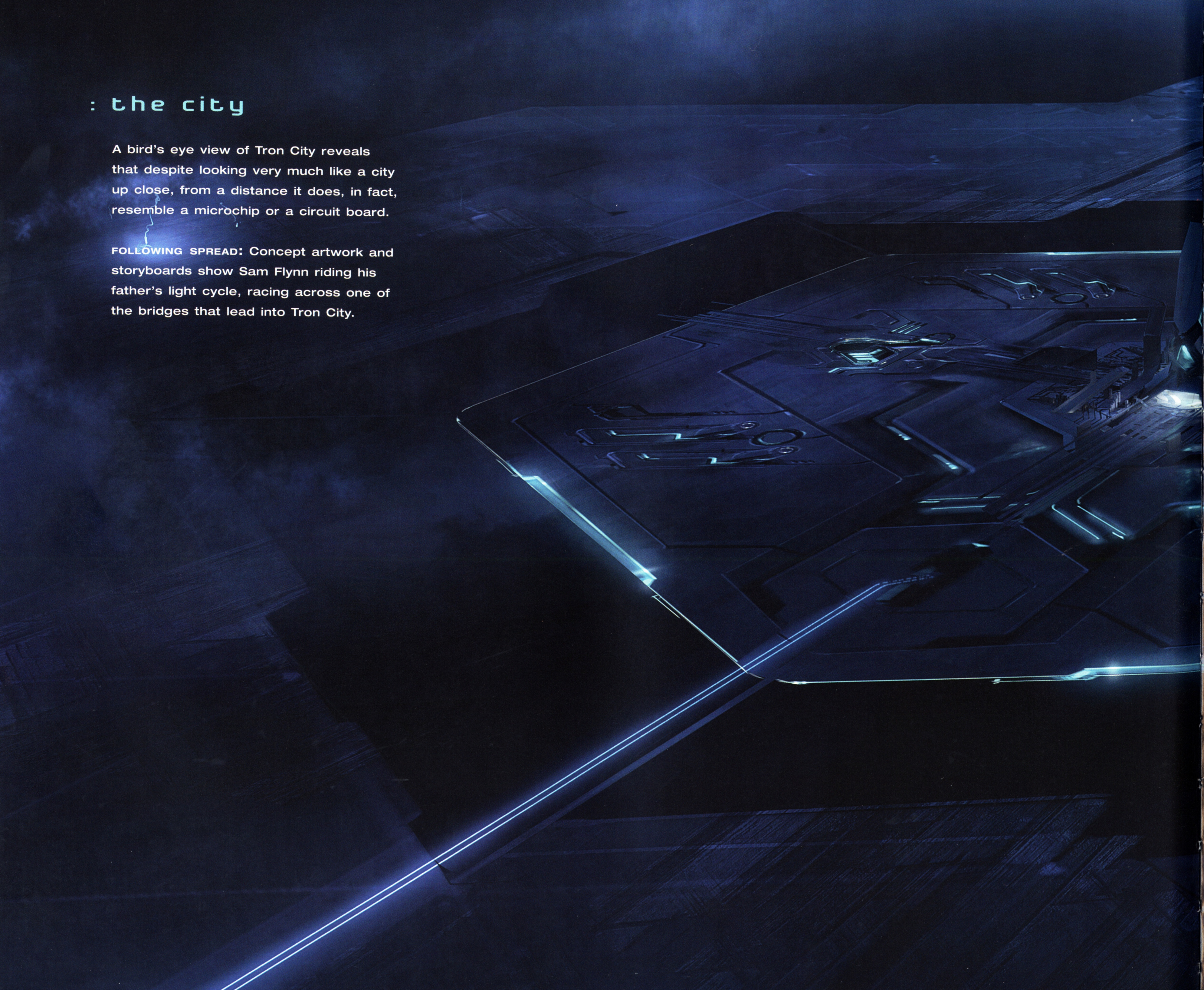
RIGHT: A 3D rendering of Kevin Flynn's light cycle. In the story, it is explained that this cycle was built in the late 1980s, which explains why it more closely resembles the canopied light cycles from *Tron* (1982) than the light cycles from *Tron: Legacy*. It is also the only white light cycle on the Grid.

BELOW: An early illustration of Kevin Flynn's light cycle and schematics for the instrument panel of the vehicle.





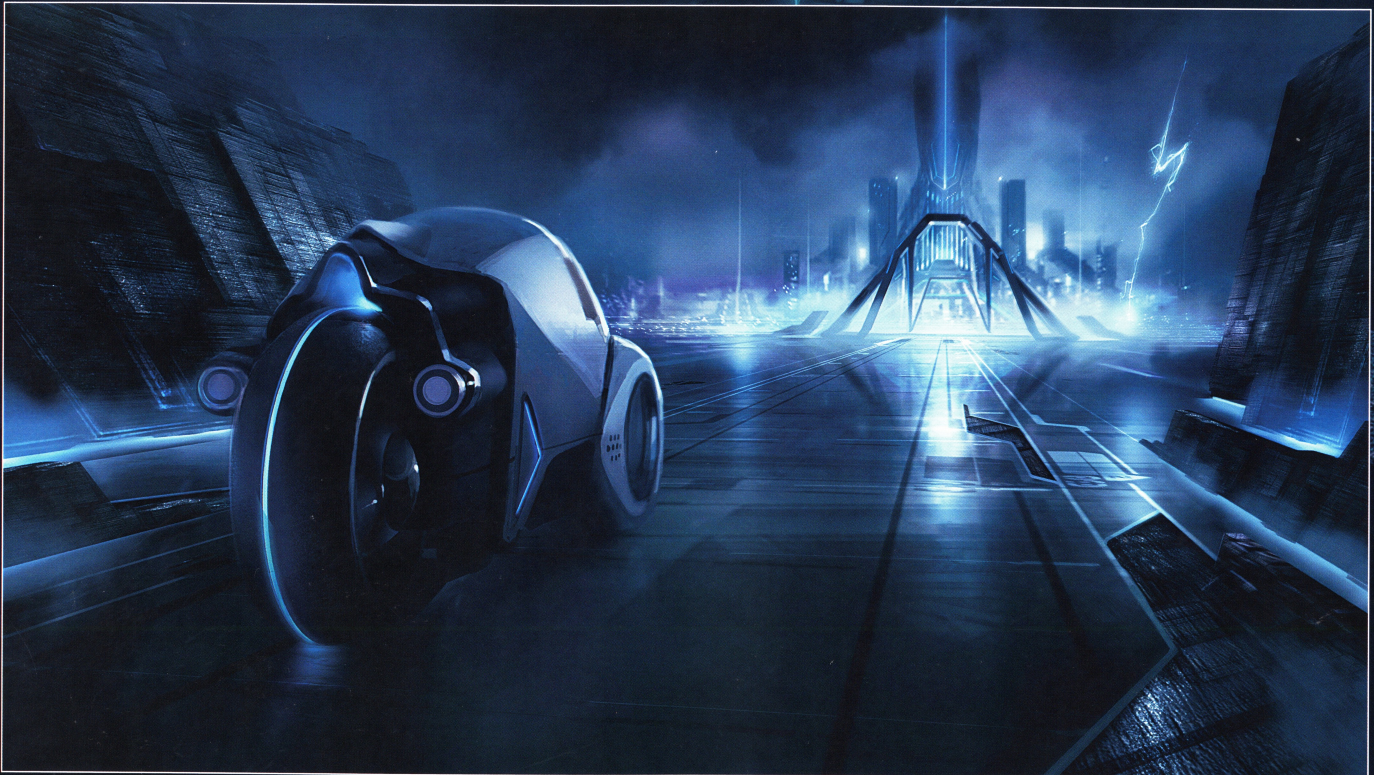

IMPORTANT:
BRAKES VIA FOOT PADDLES
LIGHTS
RIGID
OPEN / CLOSE WINDOW
CLOSE HATCH
UNASSIGNED SWITCHES
UNASSIGNED
PART LINE STEERING UNIT
BACKLIT DISPLAYS
UNASSIGNED
THROTTLE
CLOSE HATCH

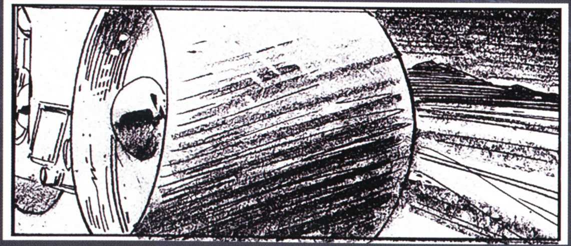


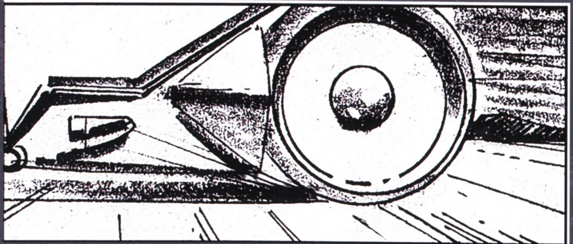
: the city

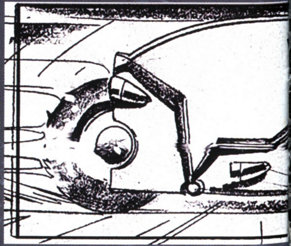
A bird's eye view of Tron City reveals that despite looking very much like a city up close, from a distance it does, in fact, resemble a microchip or a circuit board.

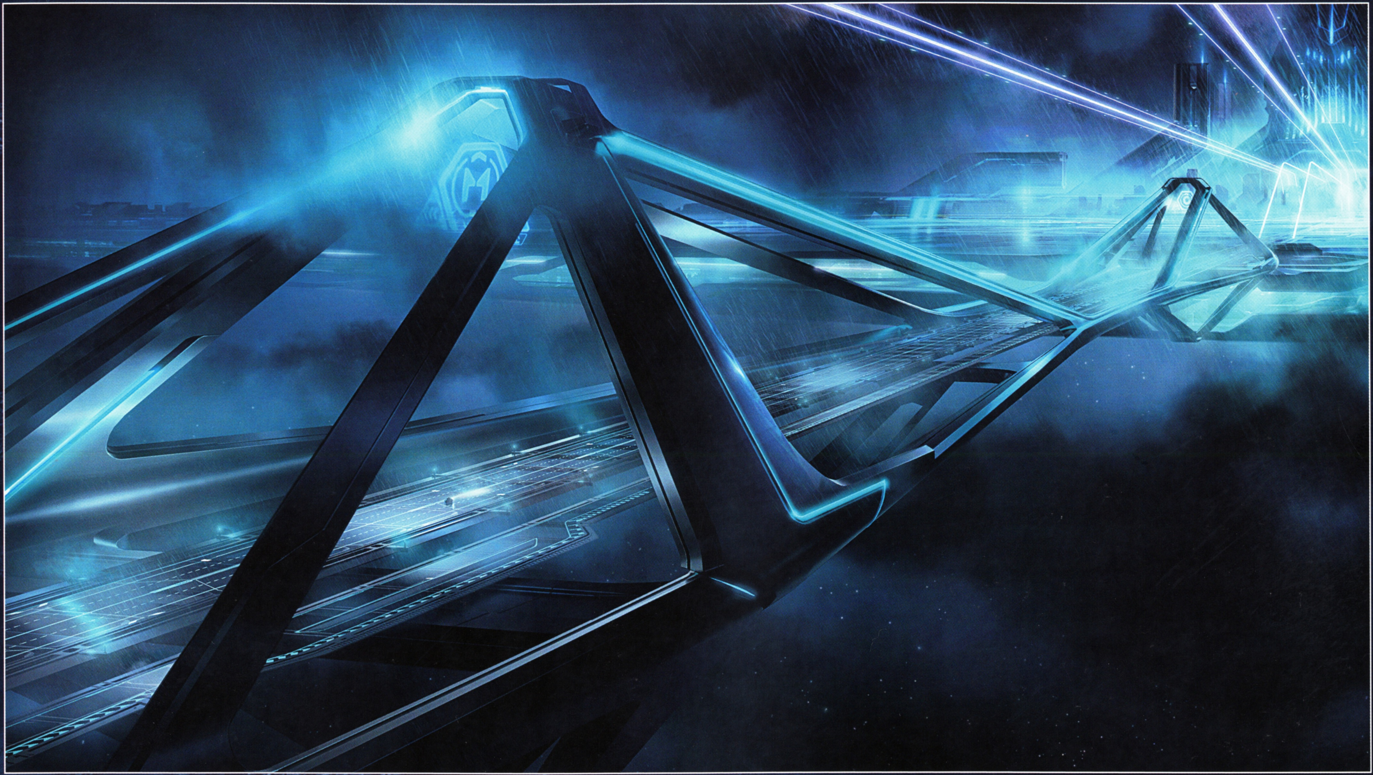
FOLLOWING SPREAD: Concept artwork and storyboards show Sam Flynn riding his father's light cycle, racing across one of the bridges that lead into Tron City.

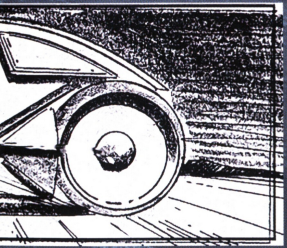


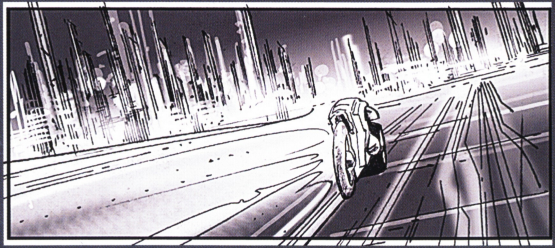


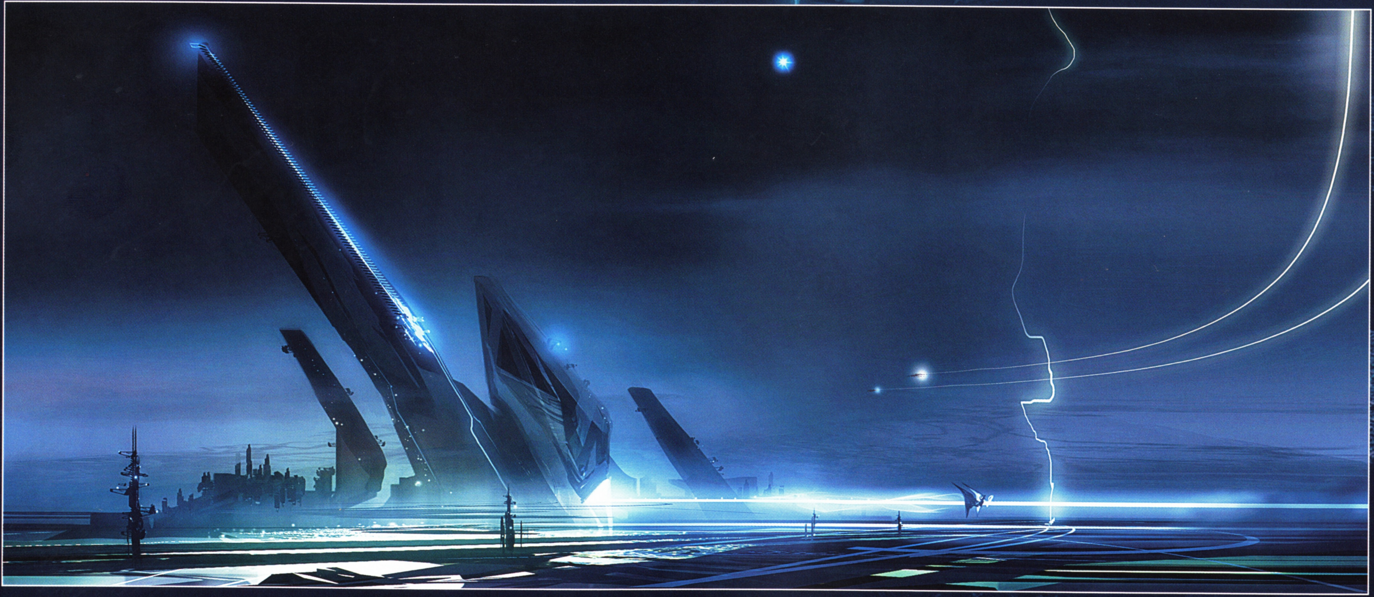


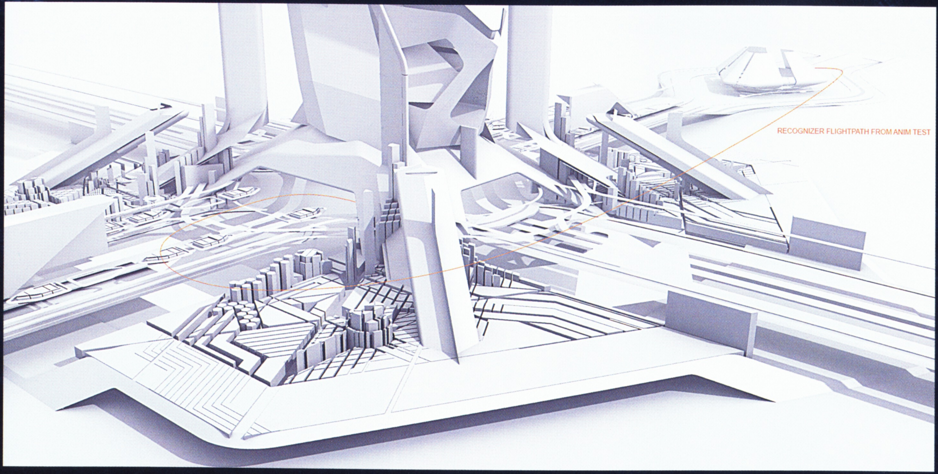






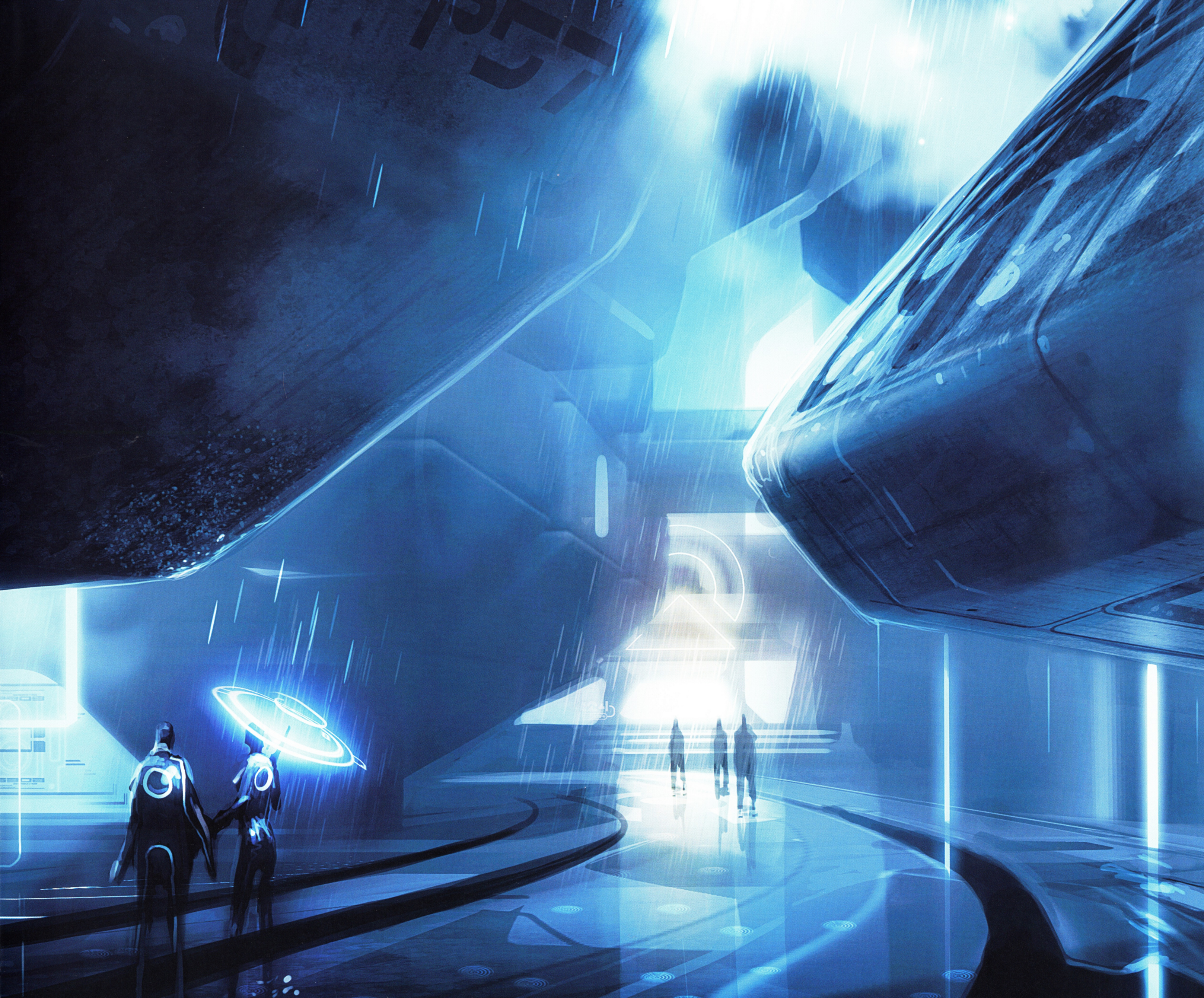




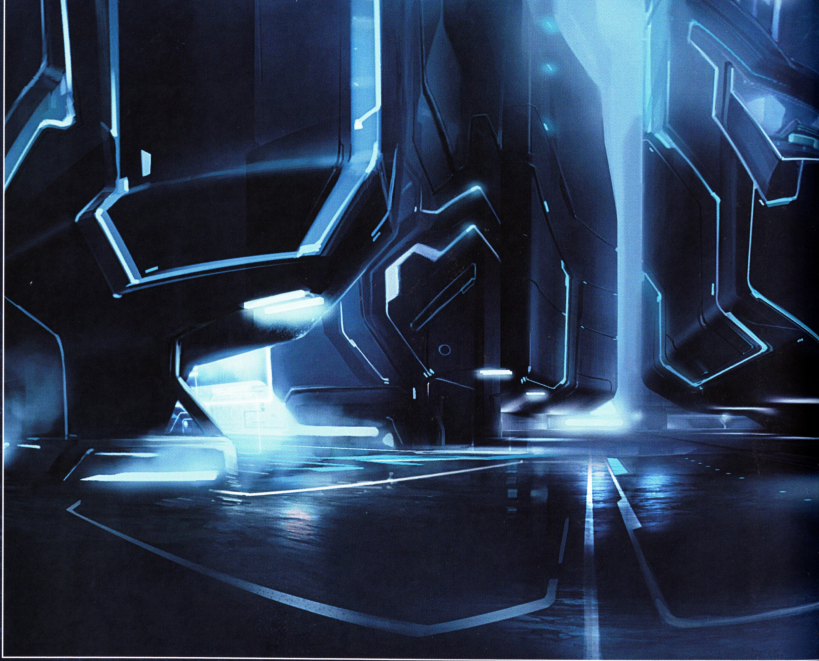

RECOGNIZER FLIGHTPATH FROM ANIM TEST

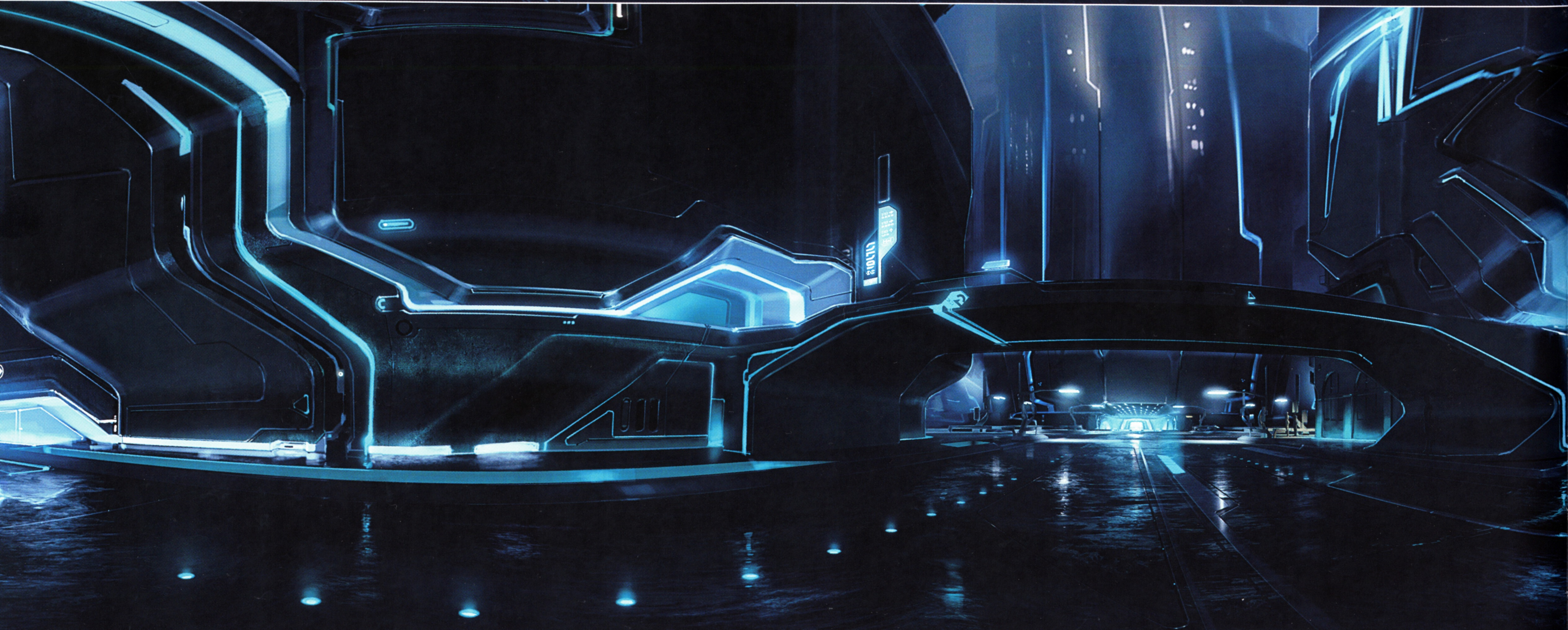
The illustrations of Tron City from a distance (above) and at street level (opposite) set the overall look for the city. 3D artists had to design it in detail in schematic drawings in order to actually create the environments. Eventually, textures were created to wrap each of the structures, the environment was lit and atmosphere would be composited, creating a believable, three-dimensional world.

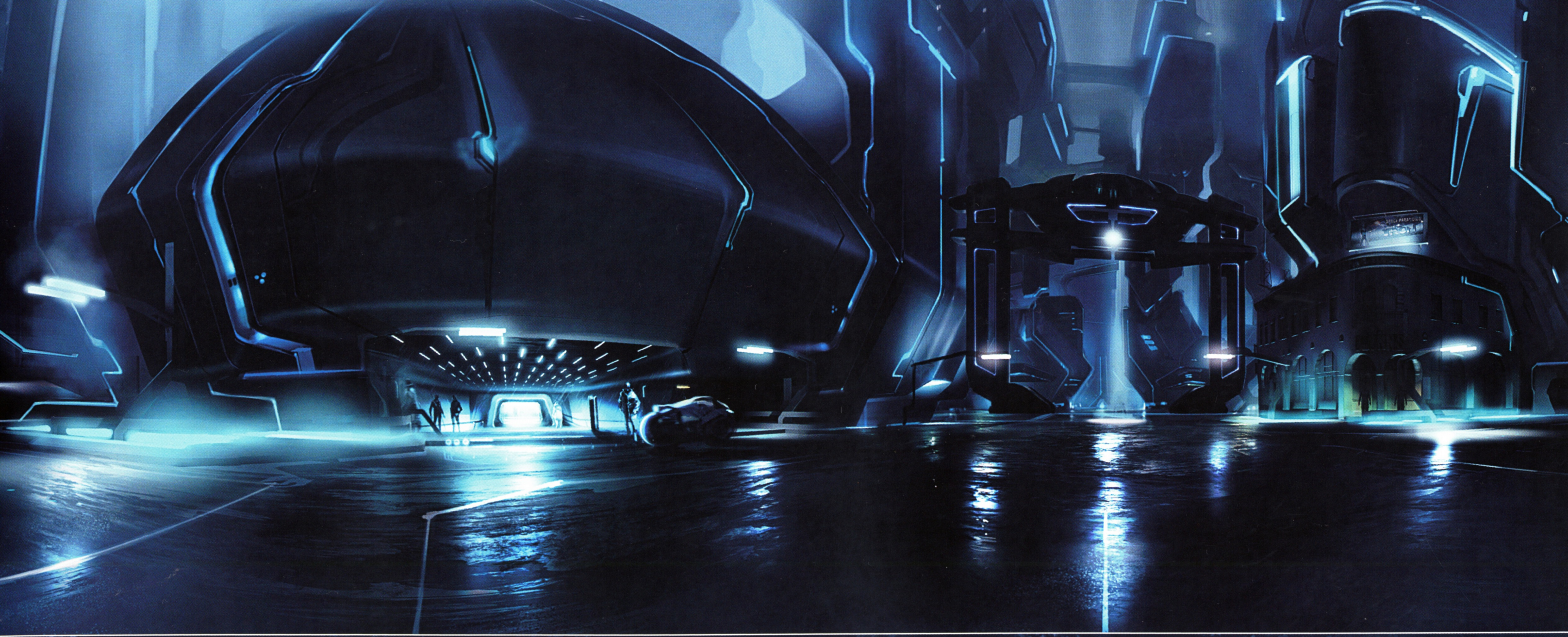
The city was once a thriving metropolis, a utopia and living vision of the future created by Kevin Flynn. However, under Clu's reign, it has become a much darker place, a story evolution that played heavily into the production design and art direction of the world.

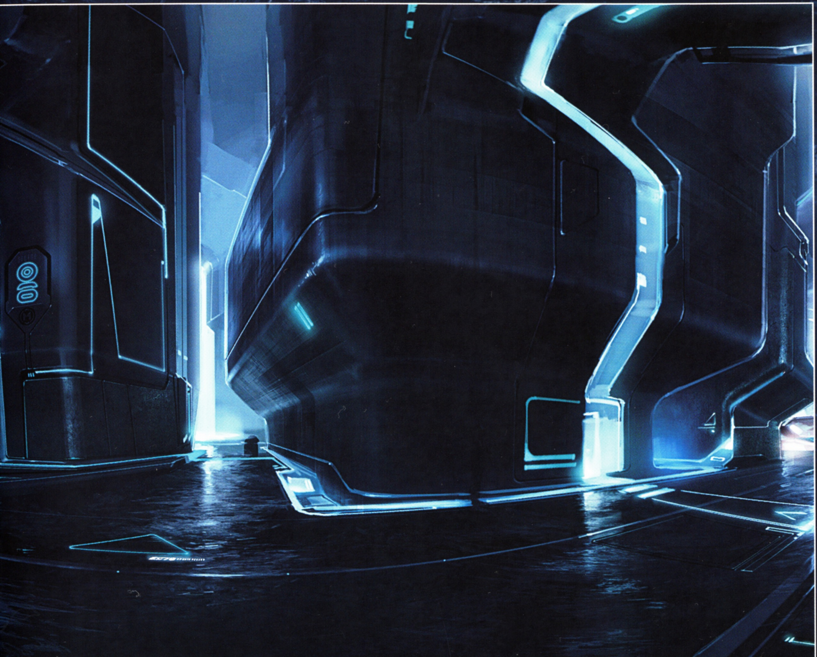


> "Originally we were interested in trying to create some sort of copy of the real world in cyberspace with our crude tools. Now, we're bringing to bear all the technology we can, along with the advances in costumes, lighting, and 3D set design. We're bringing all that to bear to make it that much more real."
>
> —STEVEN LISBERGER
> Director, *Tron* (1982)

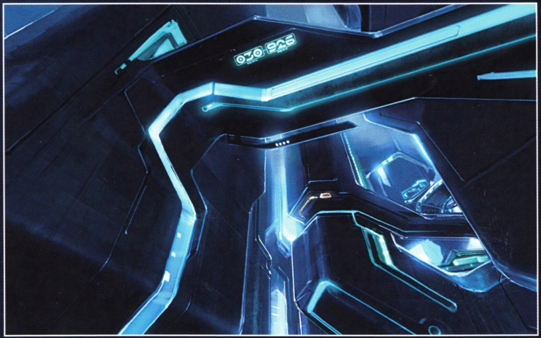


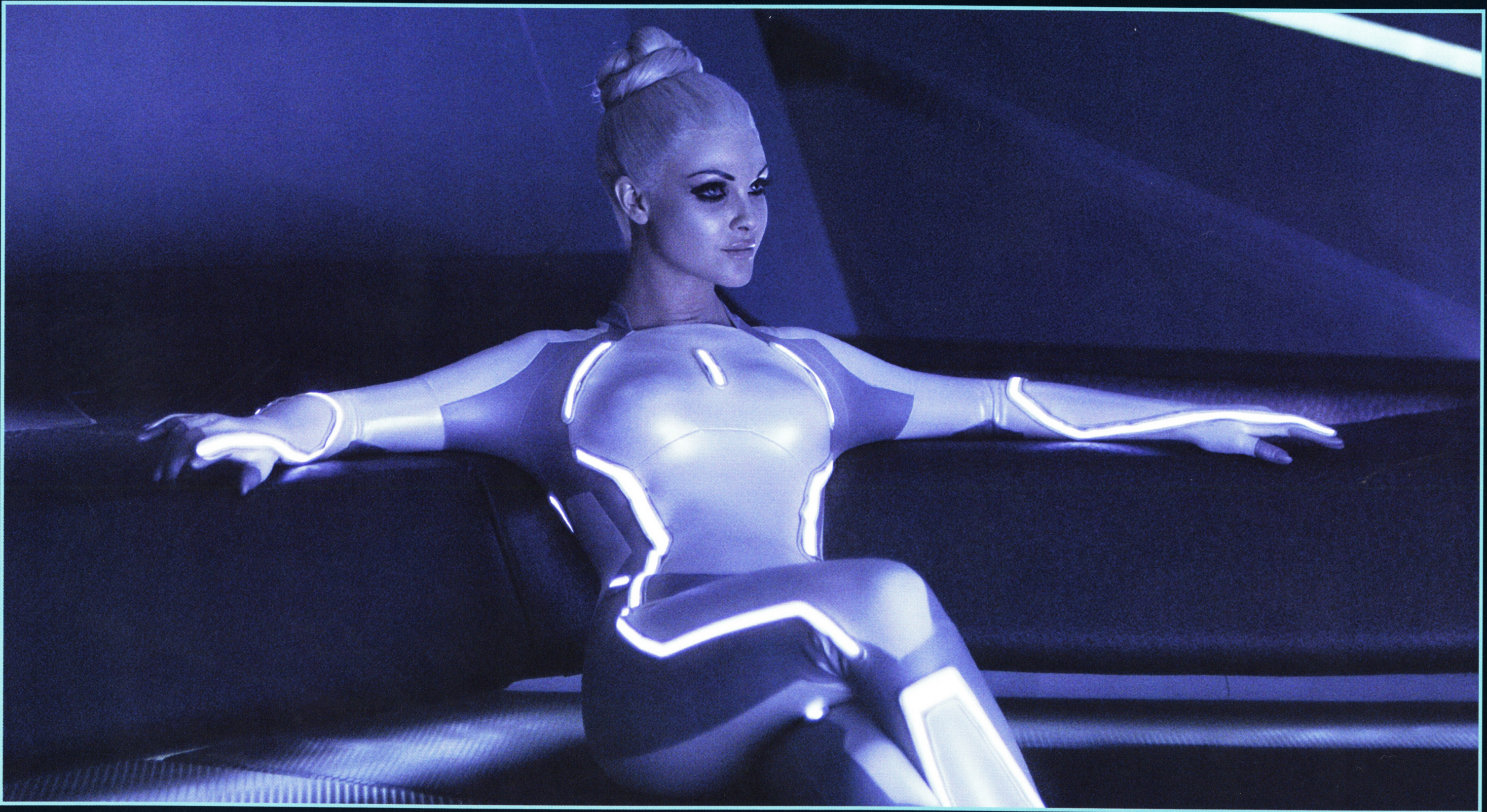


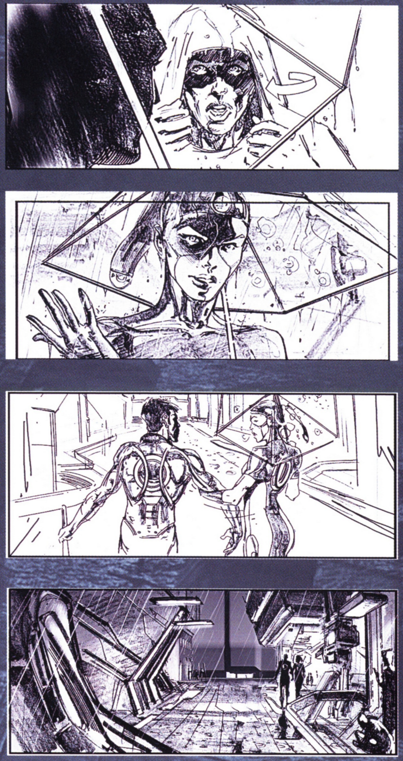




Explorations of the streets of Tron City. This environment was created in 3D, making it possible to “fly through” the city and explore. This aided in both physical and digital set construction (and especially for the handoff between the two), as well as shot design.

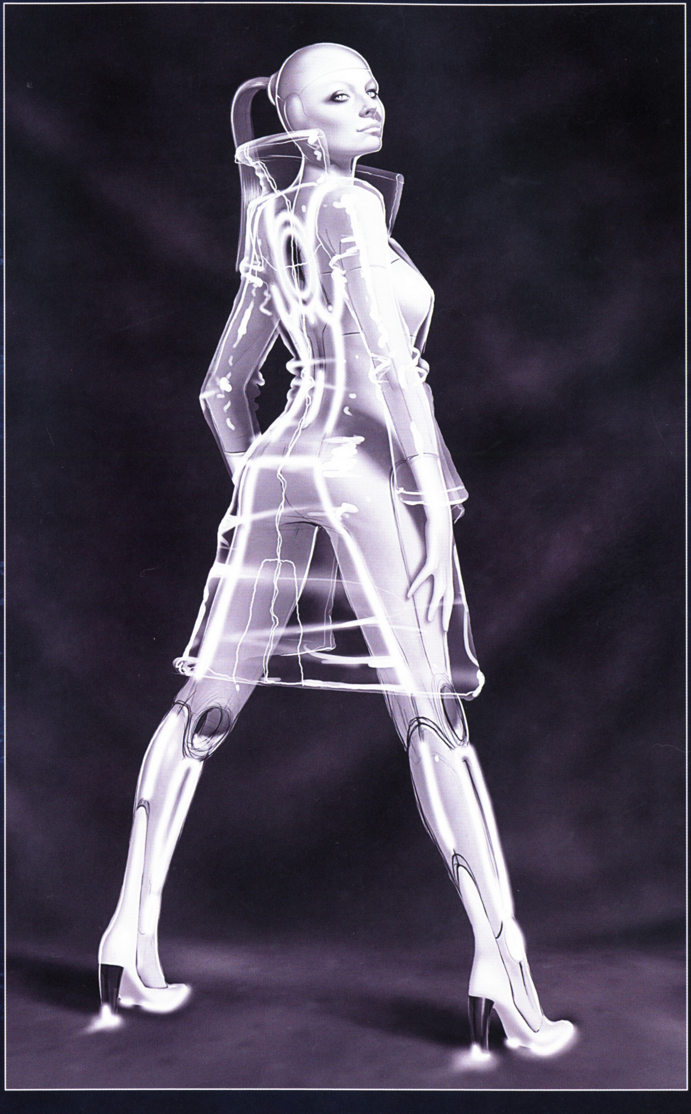






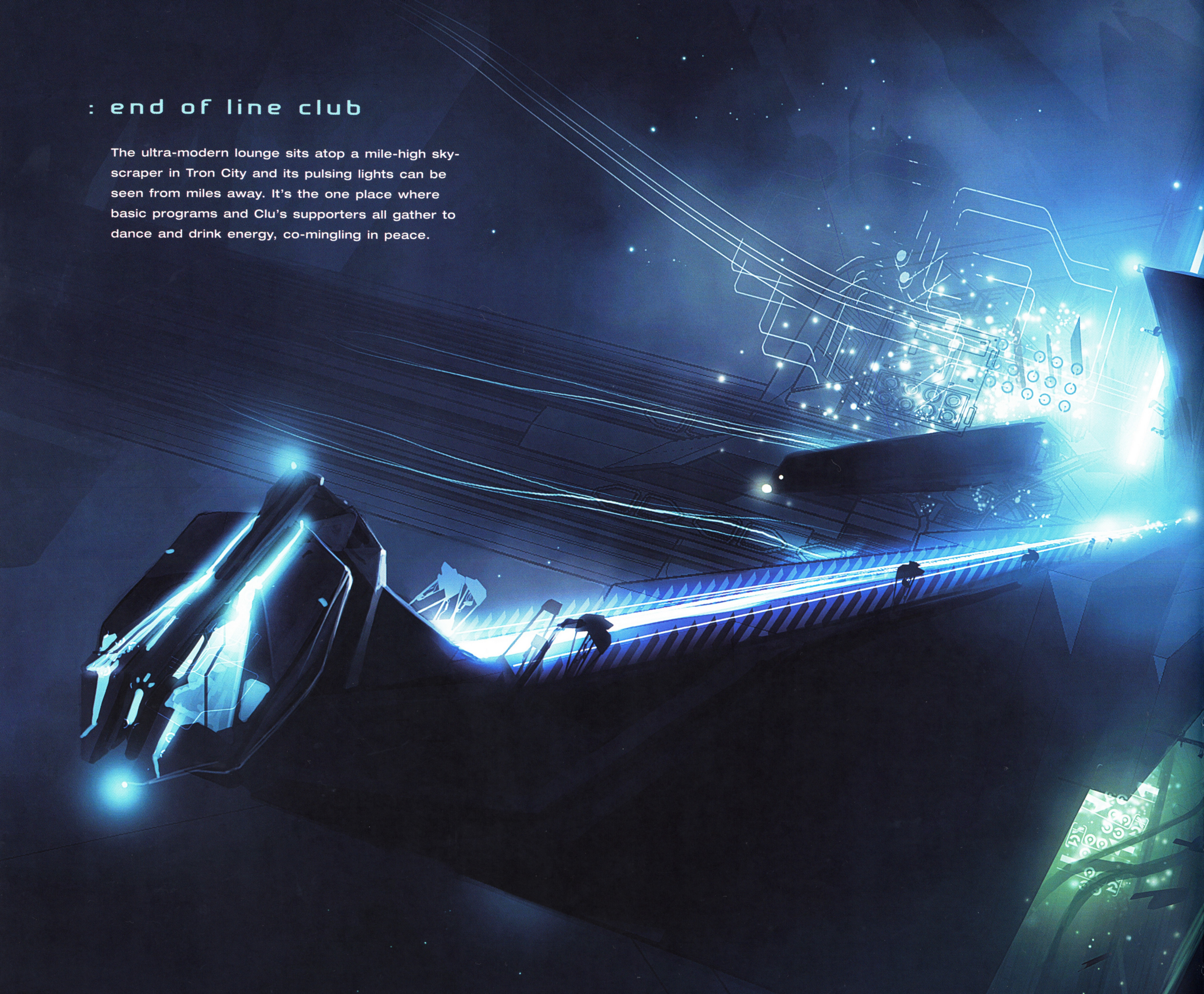
Gem, played by actress Beau Garrett, is one of the Sirens that helps outfit Sam for the disc game. She plays a key role later in the movie as well, which is shown here in storyboards.

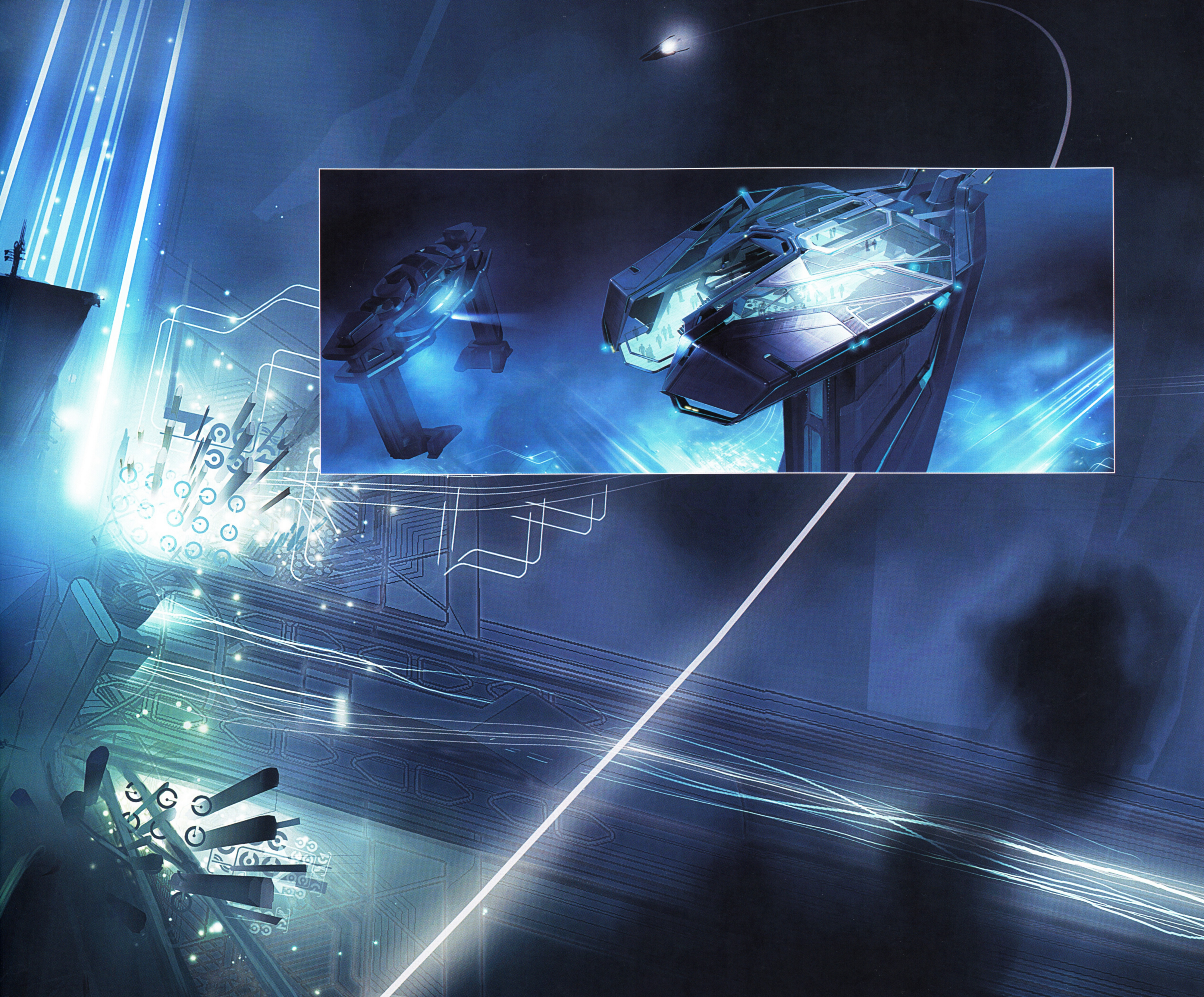
RIGHT: An early concept illustration shows her with mechanical legs, an idea that was eventually scuttled.

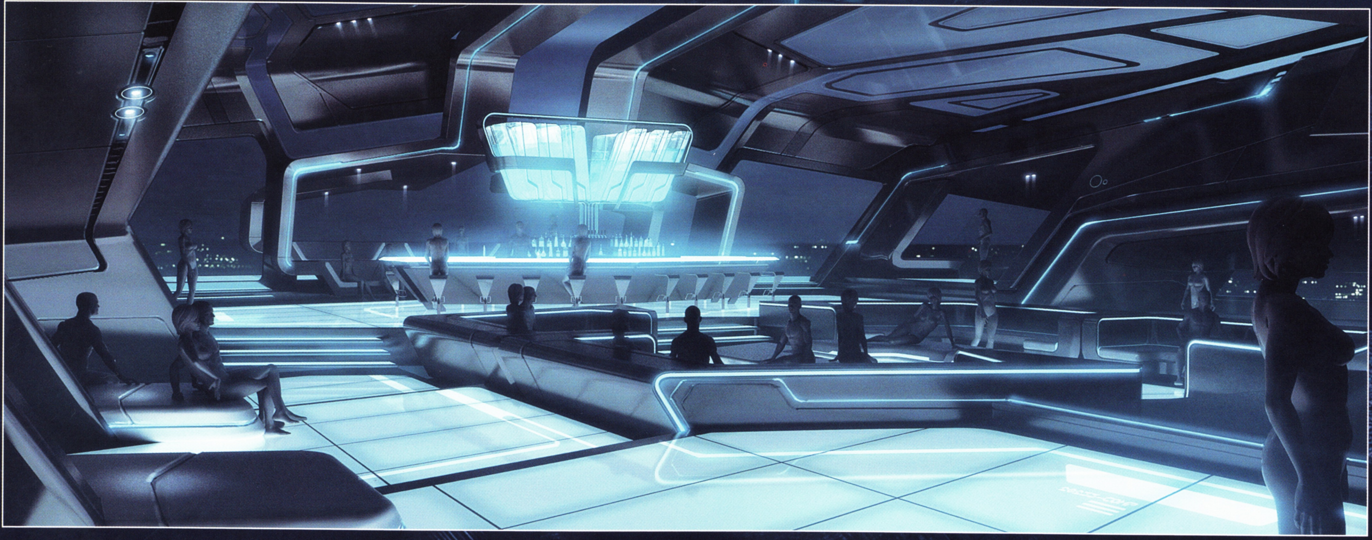


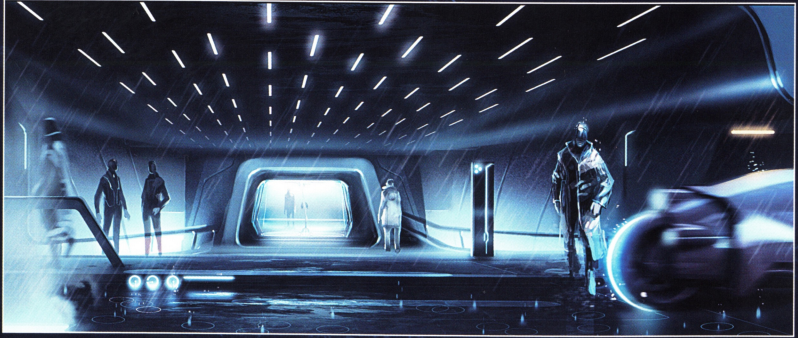
: end of line club

The ultra-modern lounge sits atop a mile-high skyscraper in Tron City and its pulsing lights can be seen from miles away. It's the one place where basic programs and Clu's supporters all gather to dance and drink energy, co-mingling in peace.









The exterior of the End of Line Club was created entirely with CGI. However, the interior was almost completely built on a soundstage (opposite). With the exception of the city sky, visible through the club windows, everything else was captured in-camera on this elaborate set full of practical lighting.

"We didn't have elaborate sets on the first film. [On *Legacy*] the sets are really amazing. Joe is really into architecture and the environment. I think it'll be interesting that people will not know where the line is between the real and the unreal, which has always been one of the themes of *Tron*."

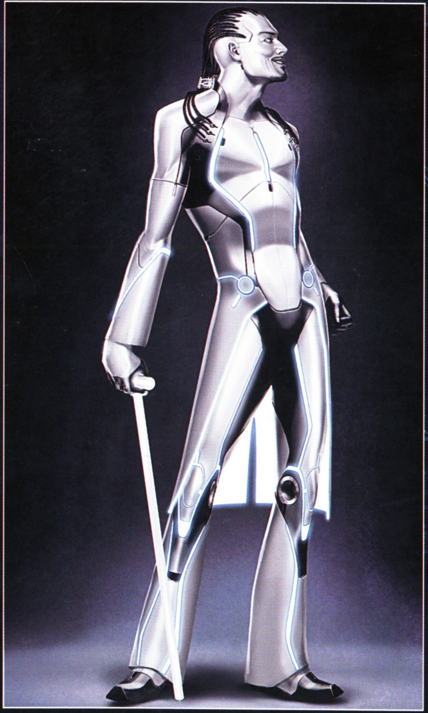
—STEVEN LISBERGER

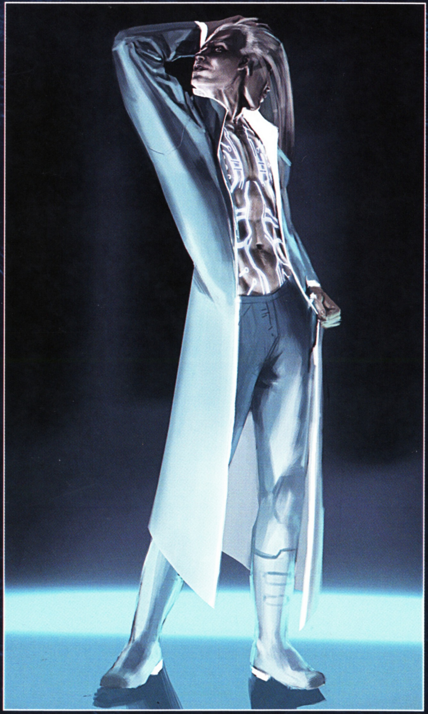
E

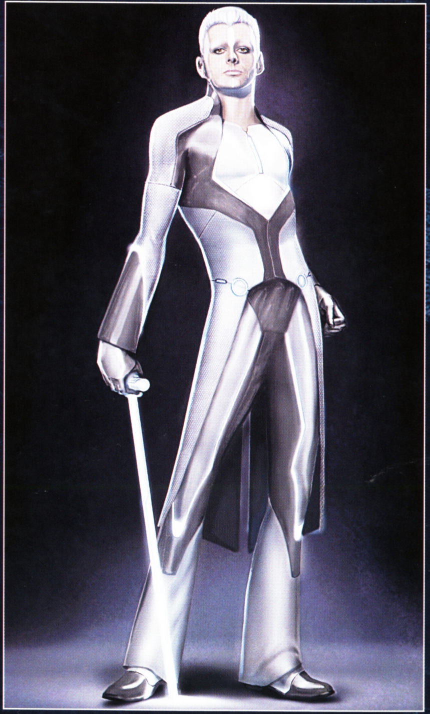
: zuse

Illustrations showing the evolution of the character Zuse, played by Michael Sheen. Zuse is the owner, operator, and master of ceremonies at the End of Line Club.

OPPOSITE: An image from the film of Zuse mid-dance, showing off the program's manic energy.







Sam Flynn shares a drink of energy with Zuse in the proprietor's private suite in the End of Line Club.

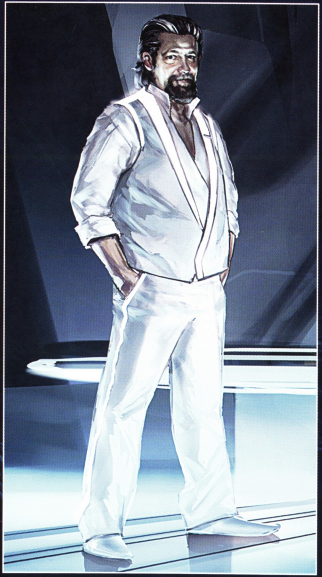
Kevin Flynn in the End of Line Club.

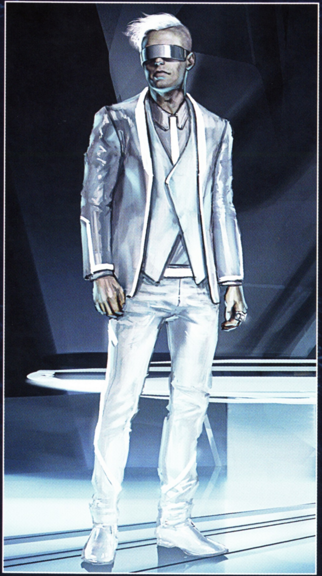
: programs

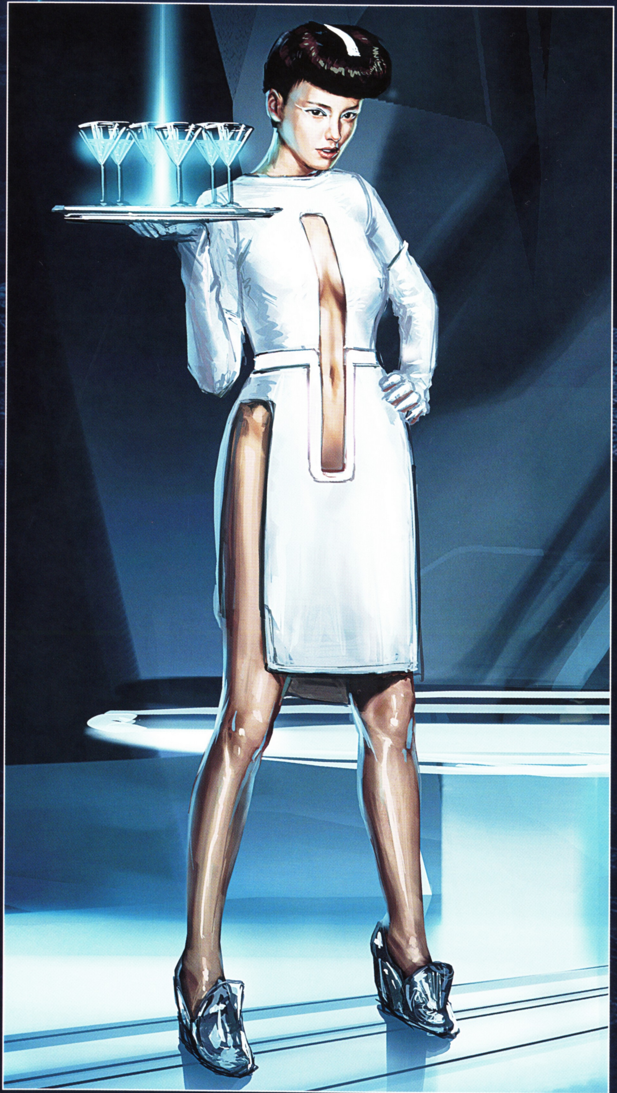
The digital world of Tron is populated with programs that look like humans, both male and female. It's a tightly controlled system, designed so that each of these anthropomorphic programs carries out a specific function in the world.

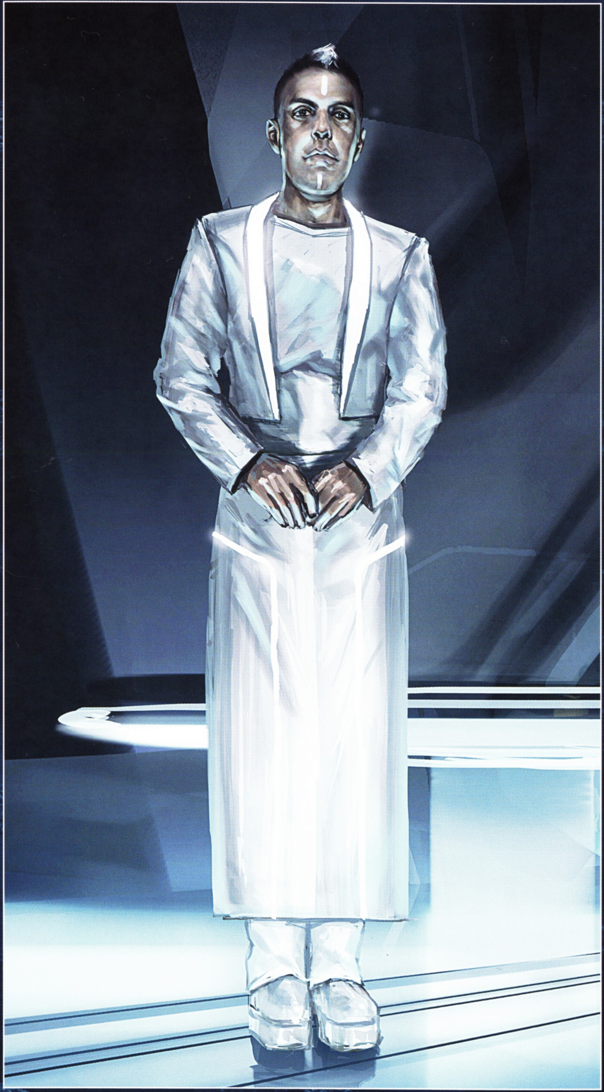
PAGES 124-131: Character concept illustrations for everyday programs living in the world. Programs like these appear in the background of many scenes, primarily in the End of Line Club and Tron City. More than one-hundred costumes were built for background actors, and exotic hair and makeup was done on a mass scale for several days of the shoot, to achieve the looks seen in these illustrations.

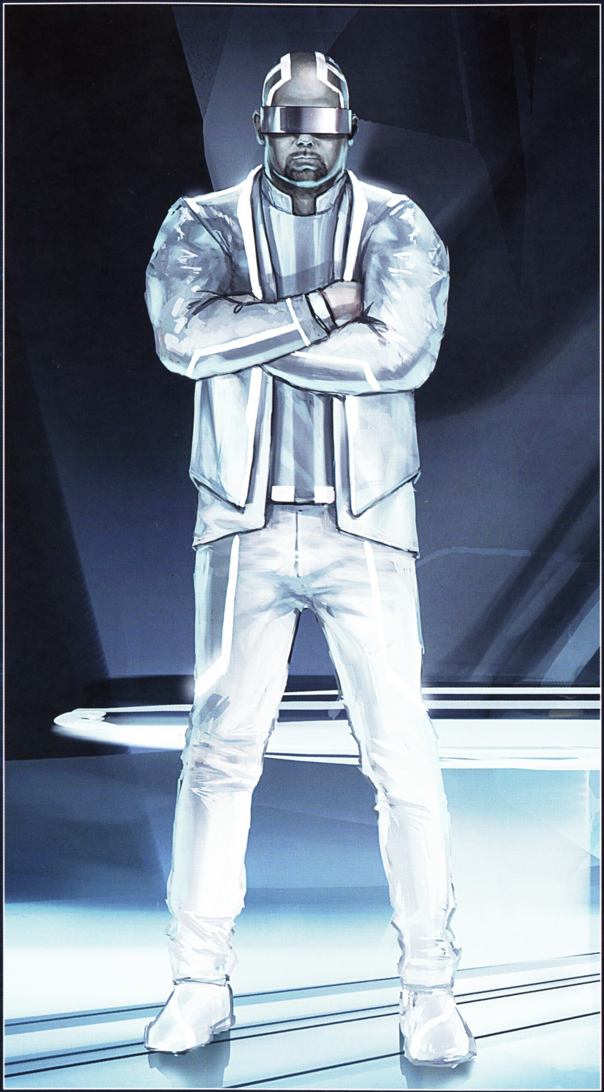
THIS SPREAD: End of Line Club staff members.

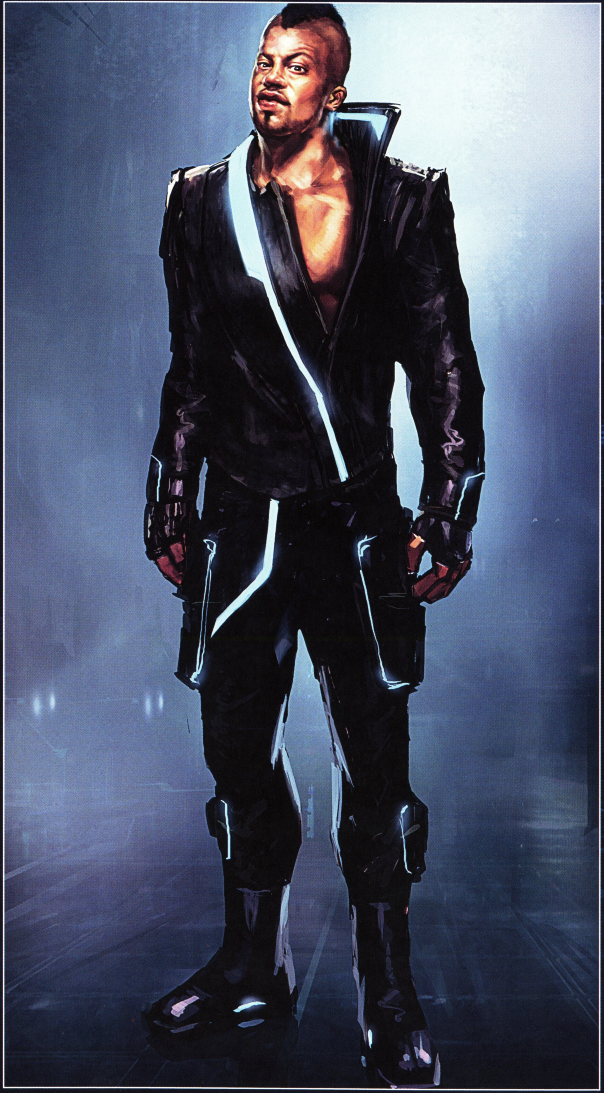


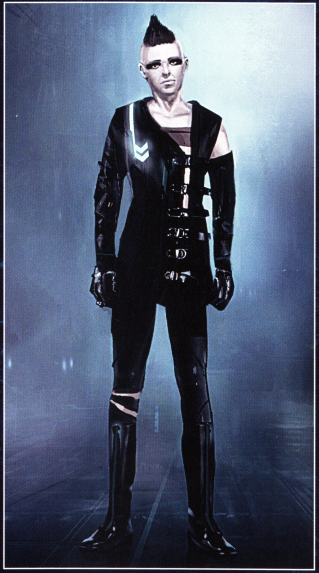


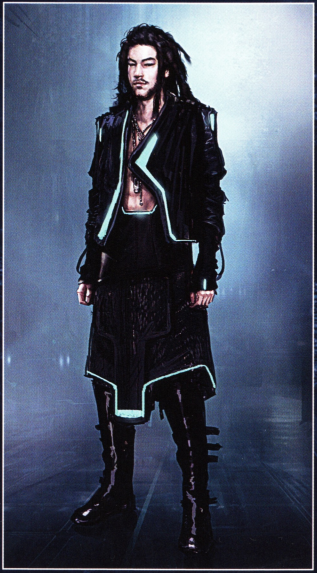






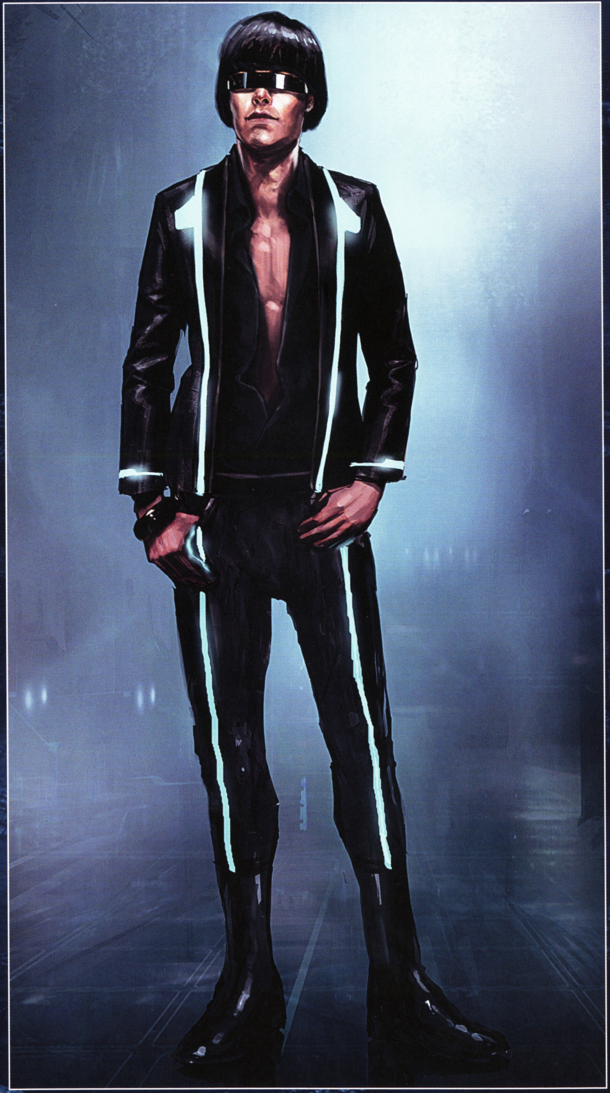


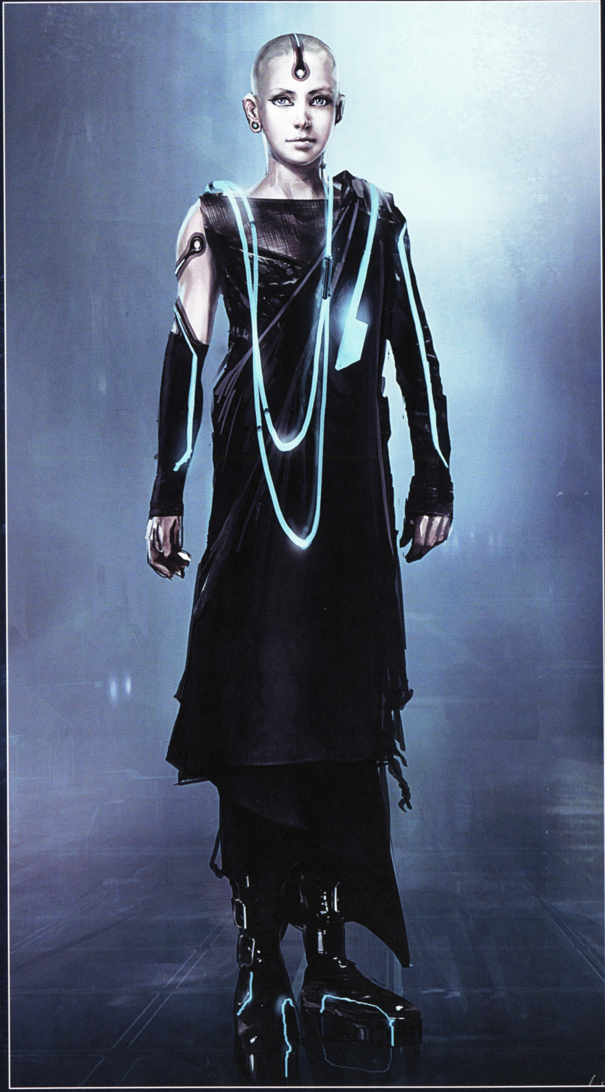


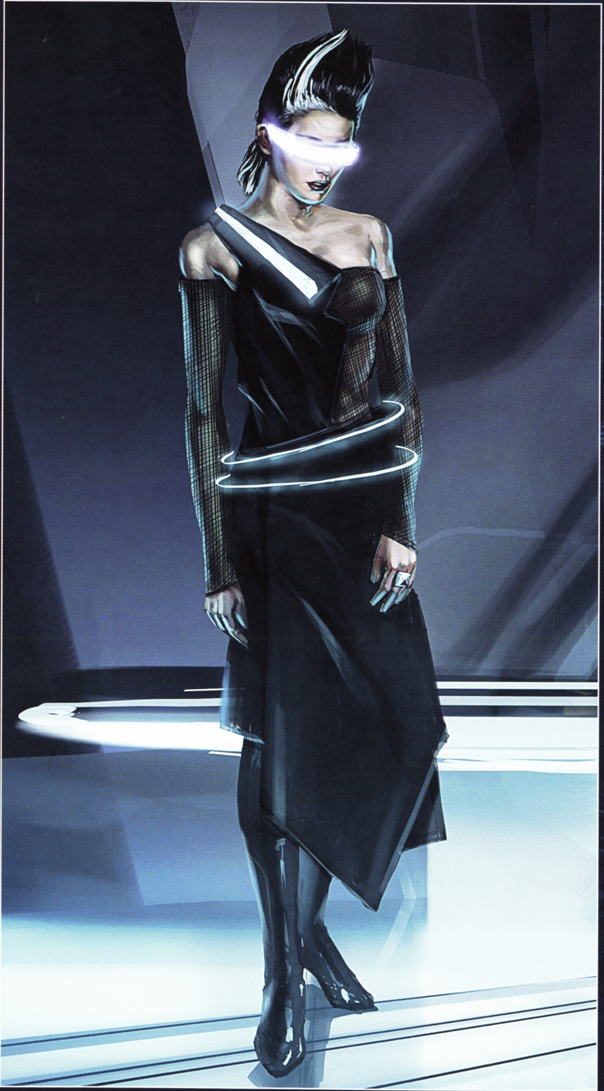


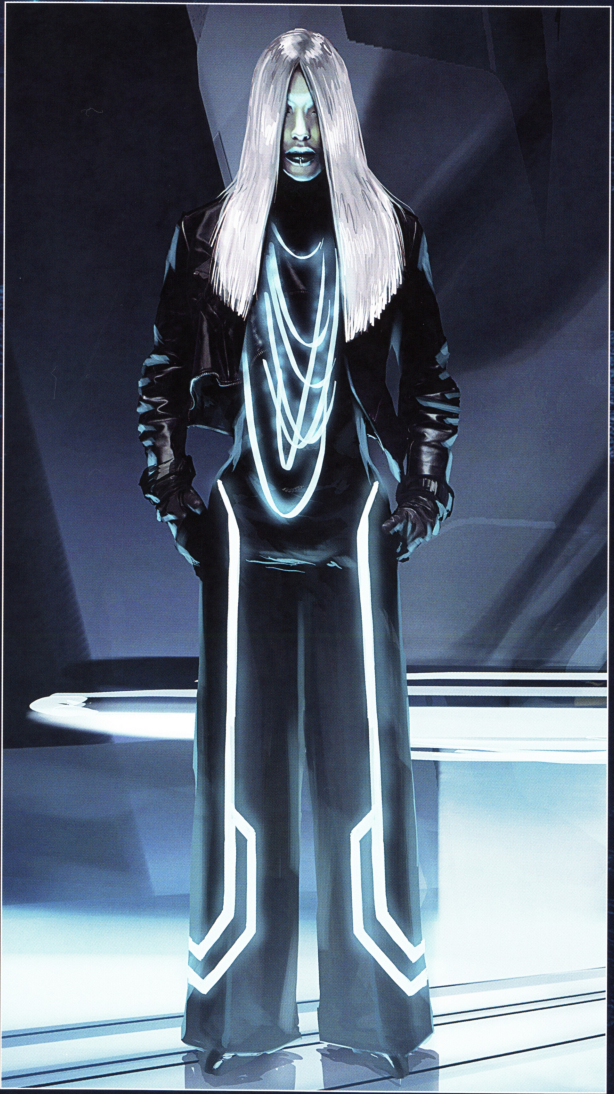
In order to illustrate that there are, in fact, complex social and political dynamics in the Tron system under the militaristic regime of Clu, as well as to subtly convey an evolved digital world with increasingly complex artificial intelligence, variations were made in costume, hair and makeup design of the programs of the world.

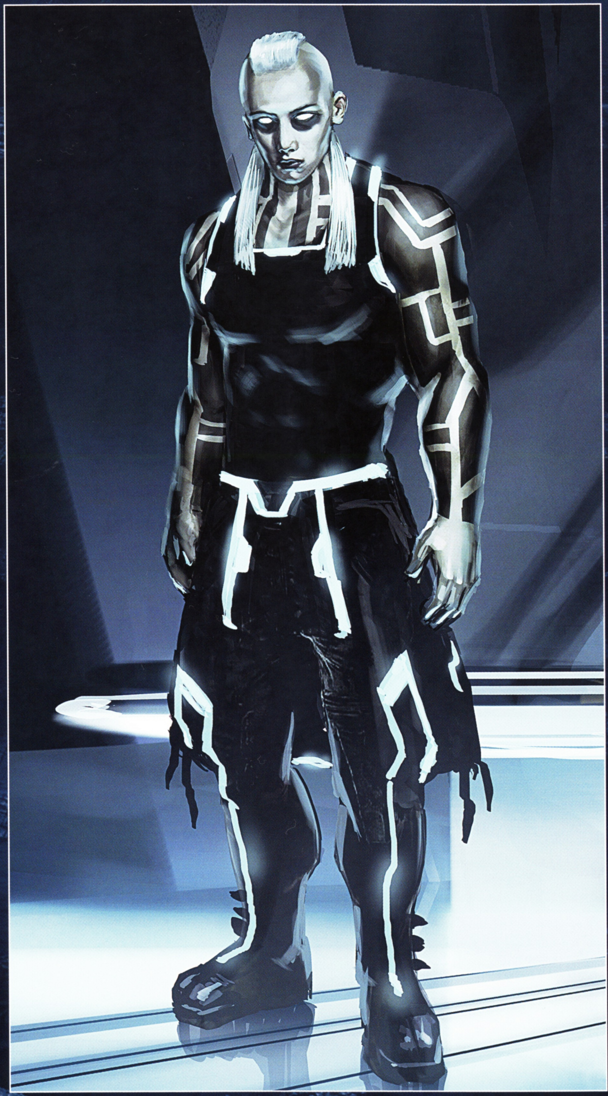
PAGES 126-129: These programs, in the blue and green color scheme, are meant to be the working class or underclass of the world, carrying out the basic functions of the system, as well as populating Clu's army and serving as fodder for the gladitorial games. Within this overall look, there are also hints of individuality and social stratification to illustrate the evolved intelligence and emotion of programs in the system, to a place that is far more human. Each costume—the wardrobe, hair and makeup—suggests individuality through the asymmetrical design, as well as details that suggest personal interest or preference with respect to ideas such as revolution, spirituality, and culture.

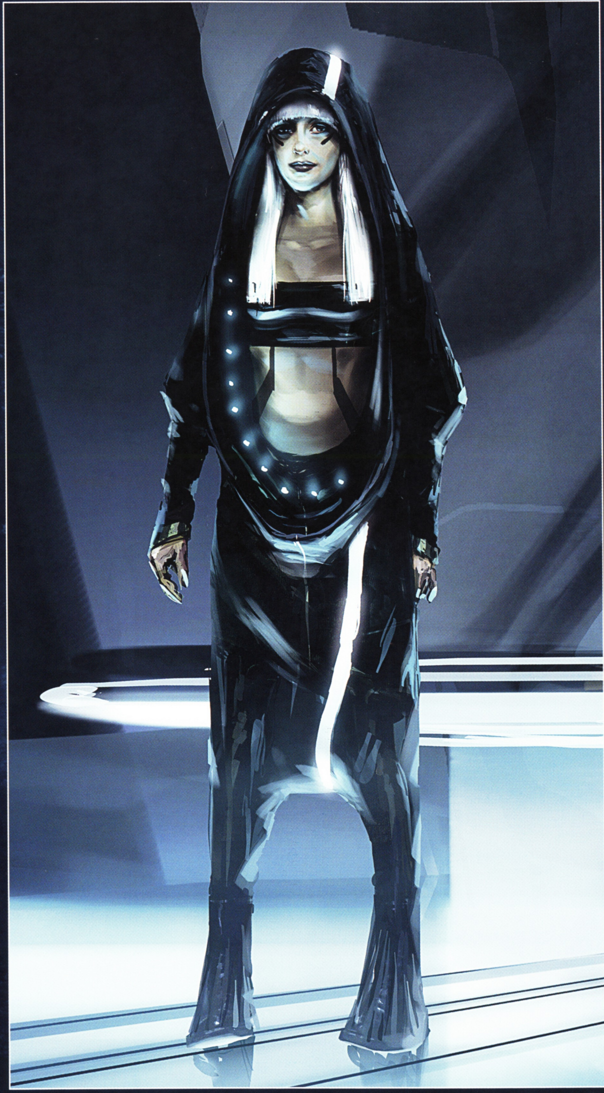


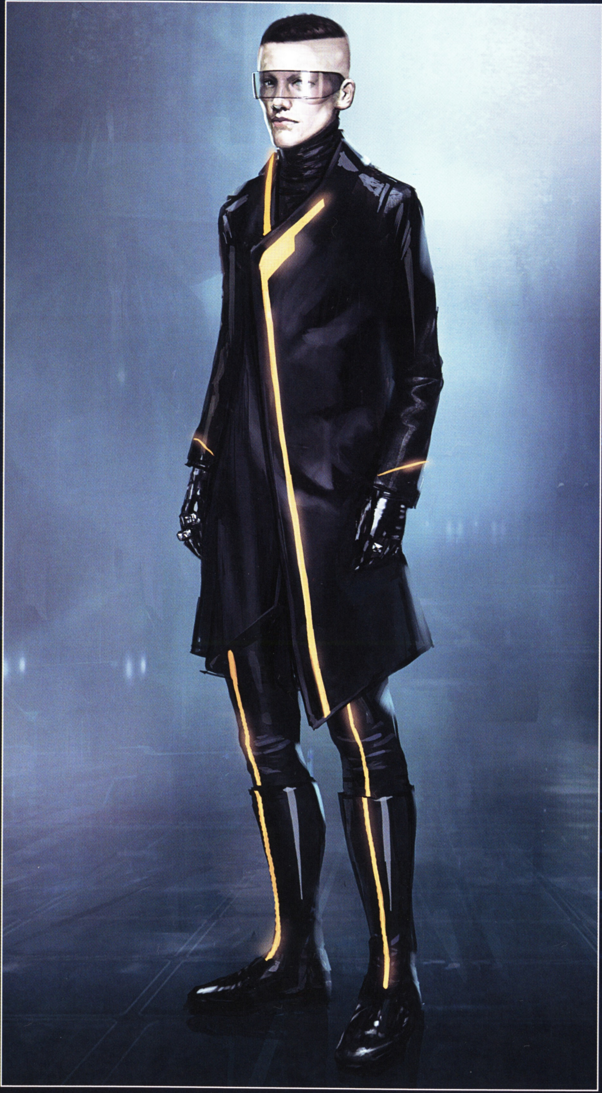


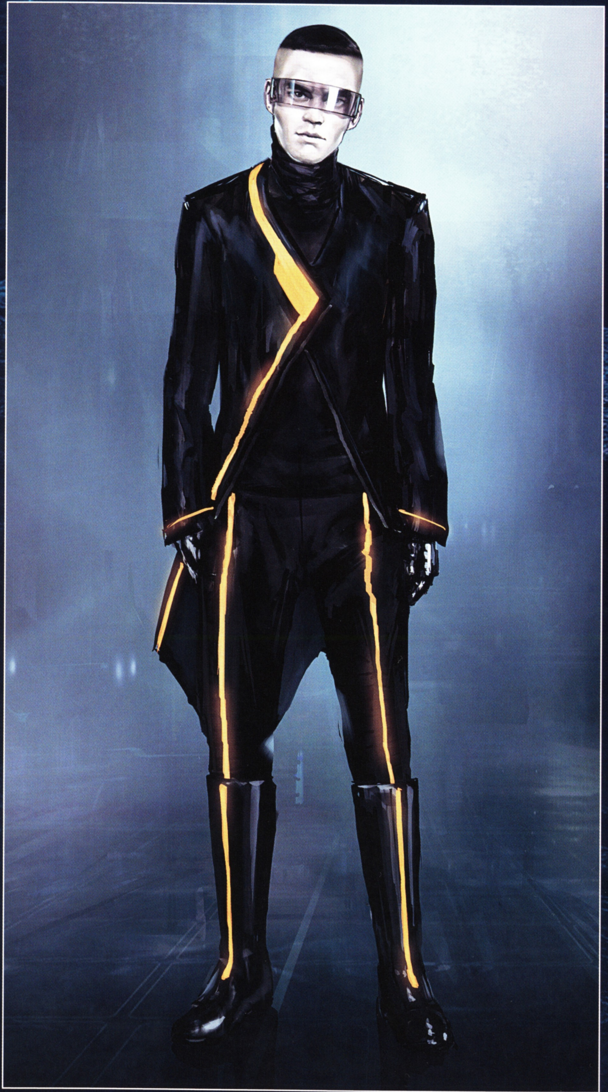


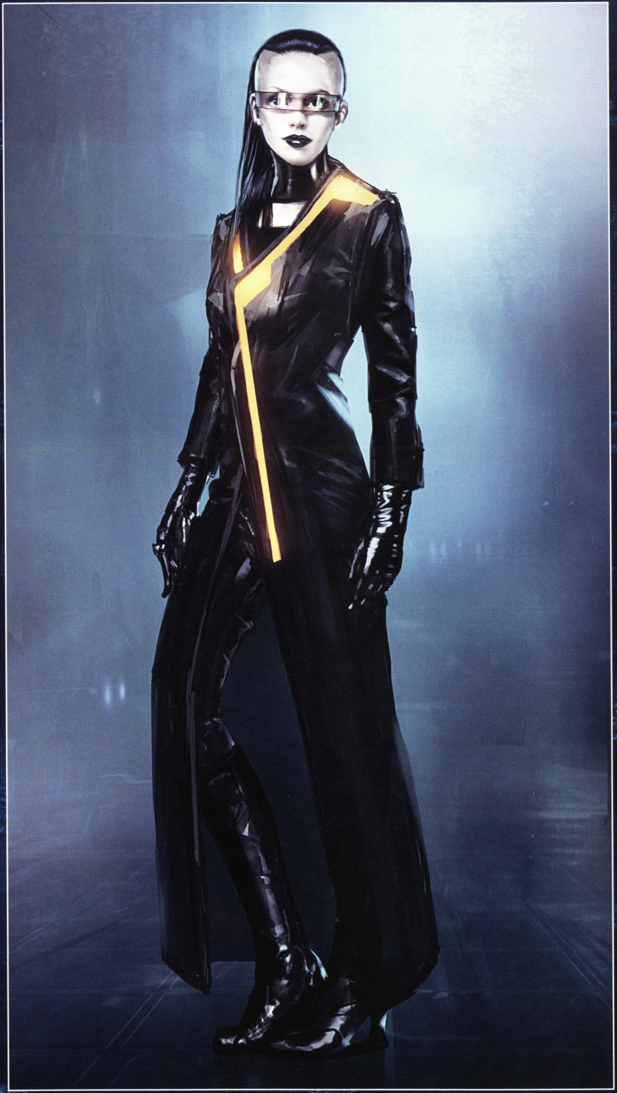


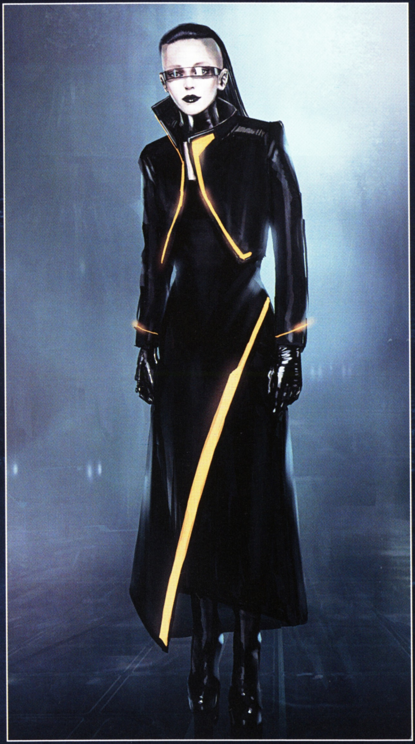












These programs, dressed in a far more symmetrical, angular wardrobe, highlighted with light in Clu's color scheme, are meant to read visually as supporters of Clu. Their function in the world is to carry out his directives and oversee the citizenry of the world. They are the loyal and privileged upper class.

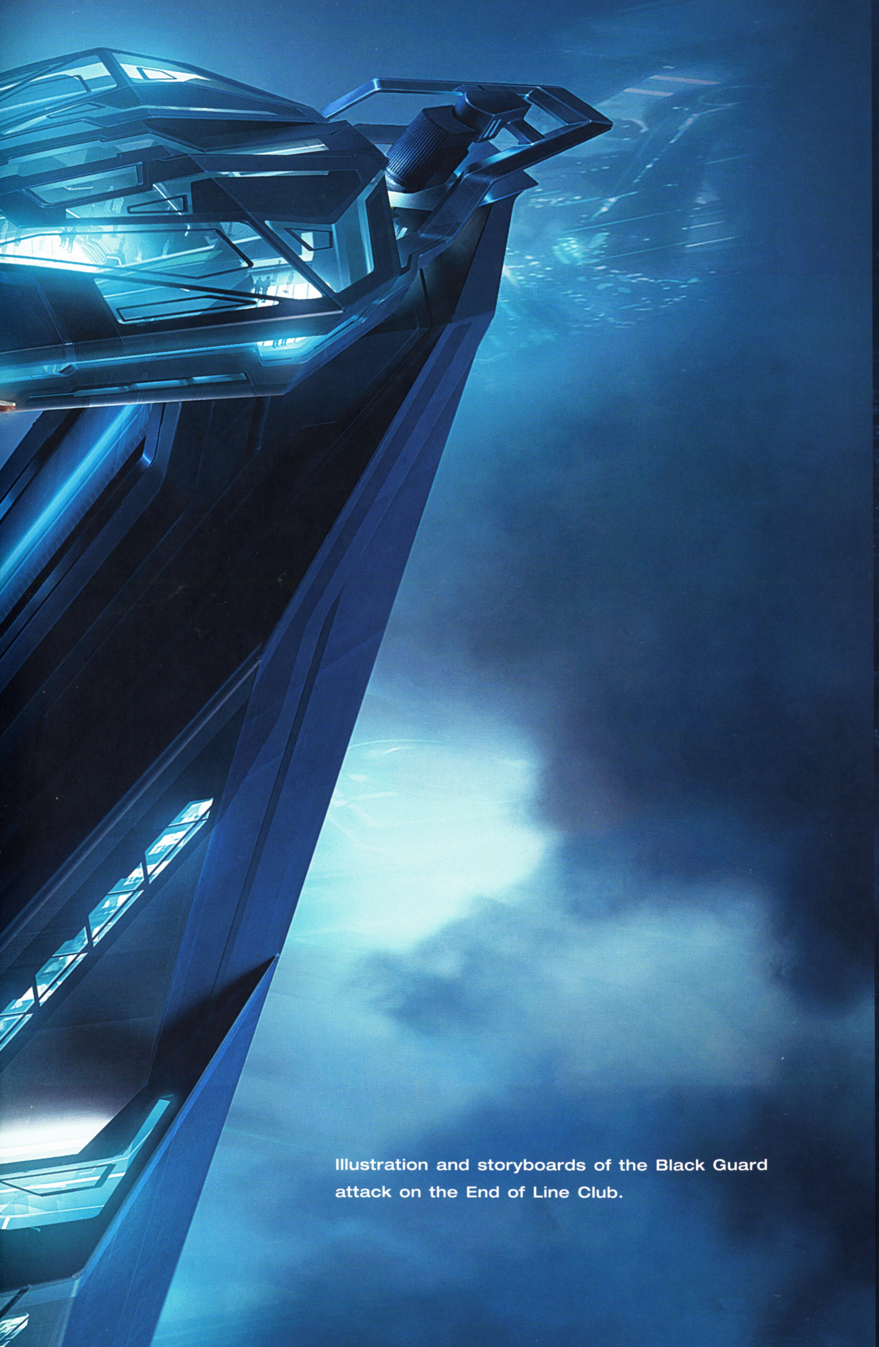
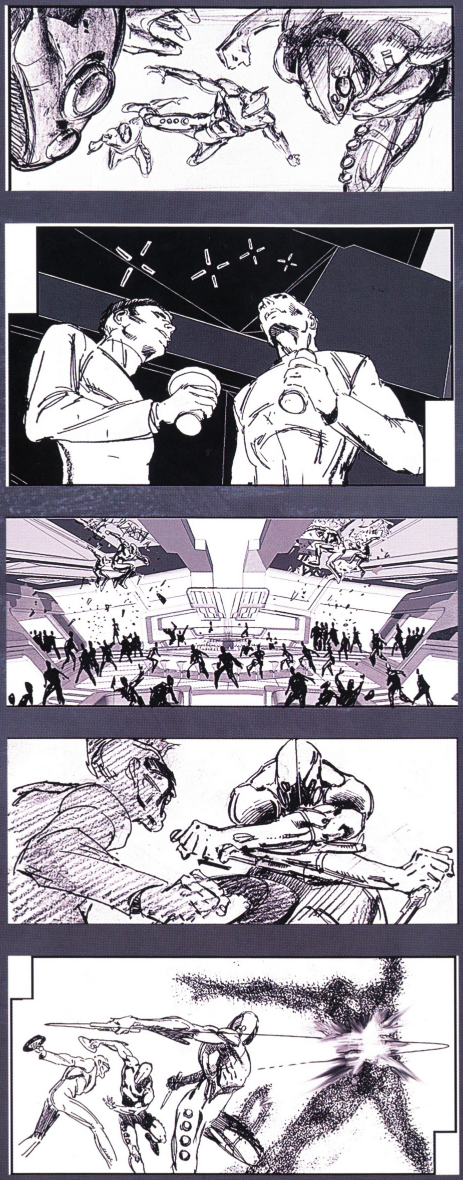
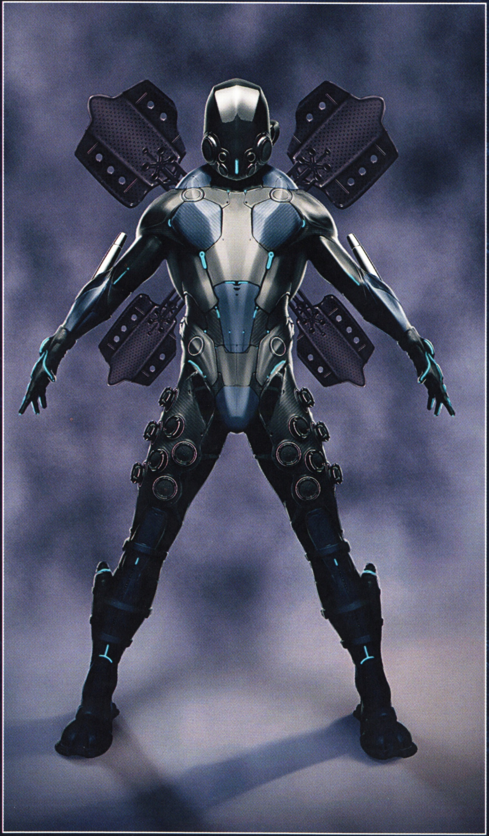


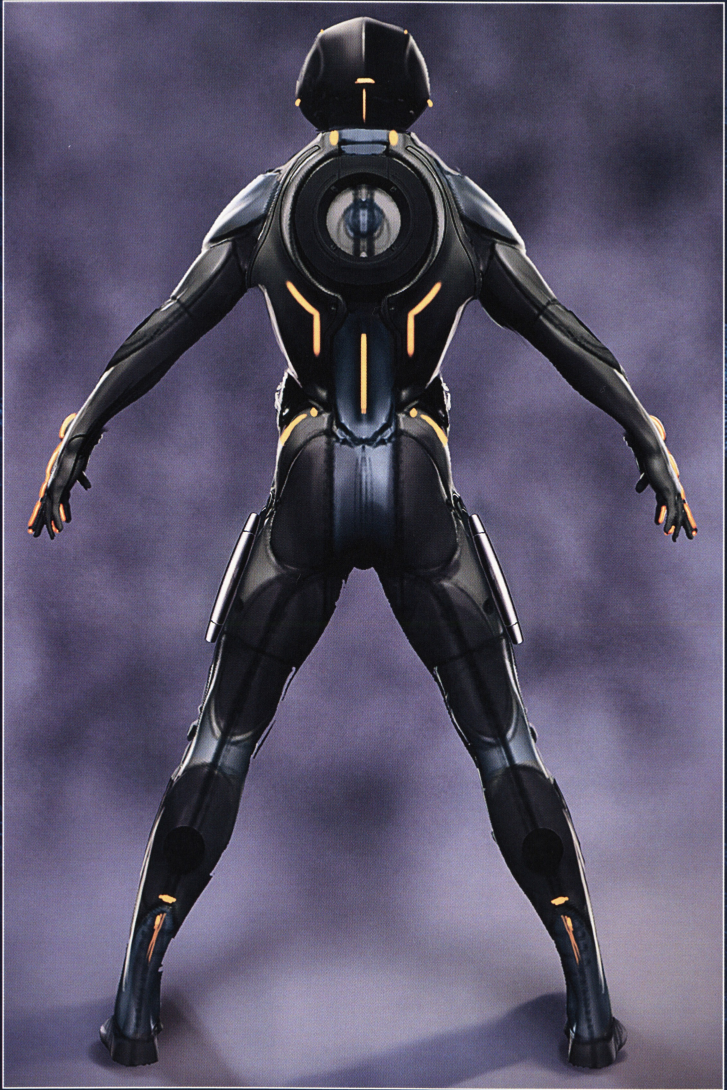
Illustration and storyboards of the Black Guard attack on the End of Line Club.

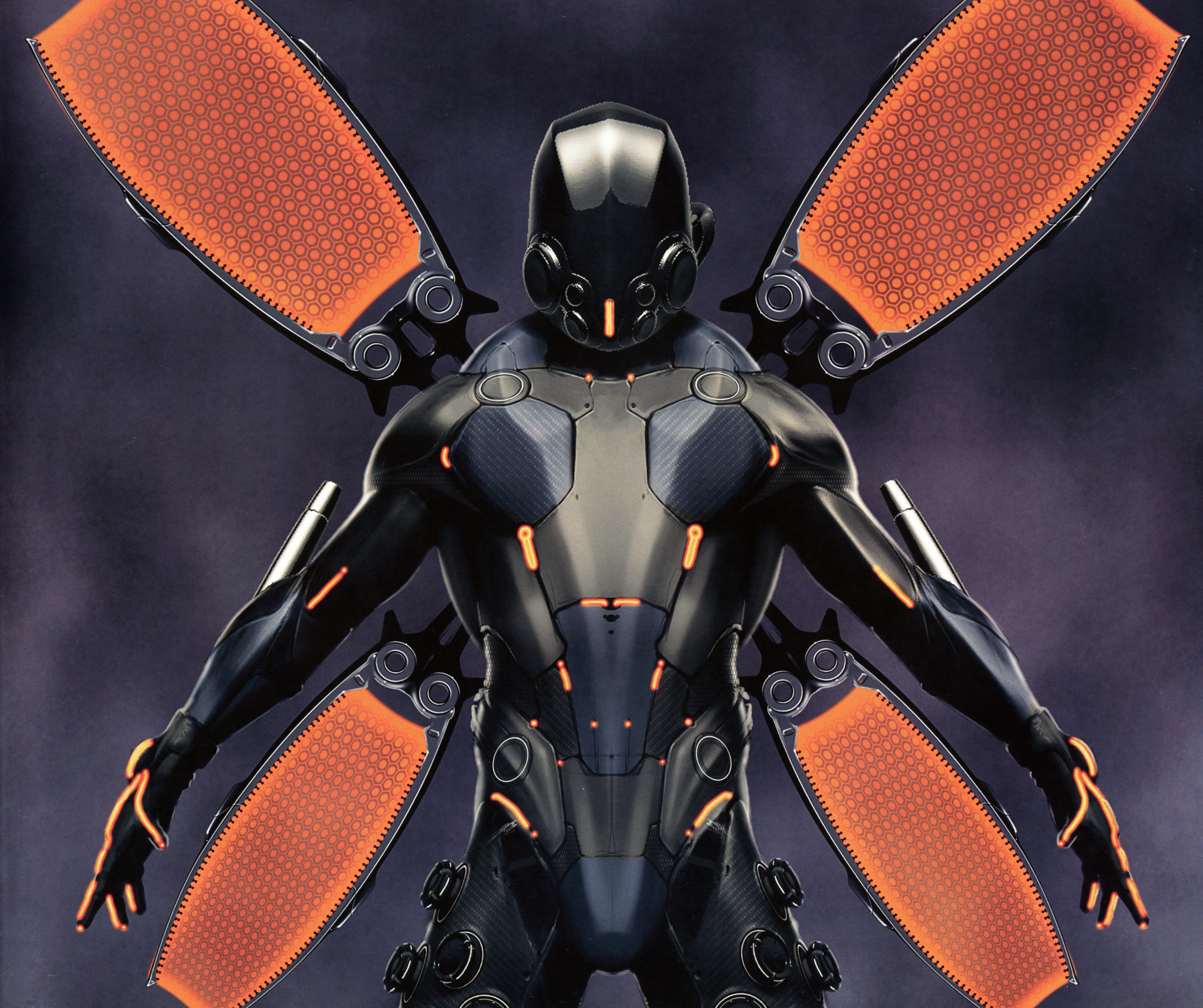


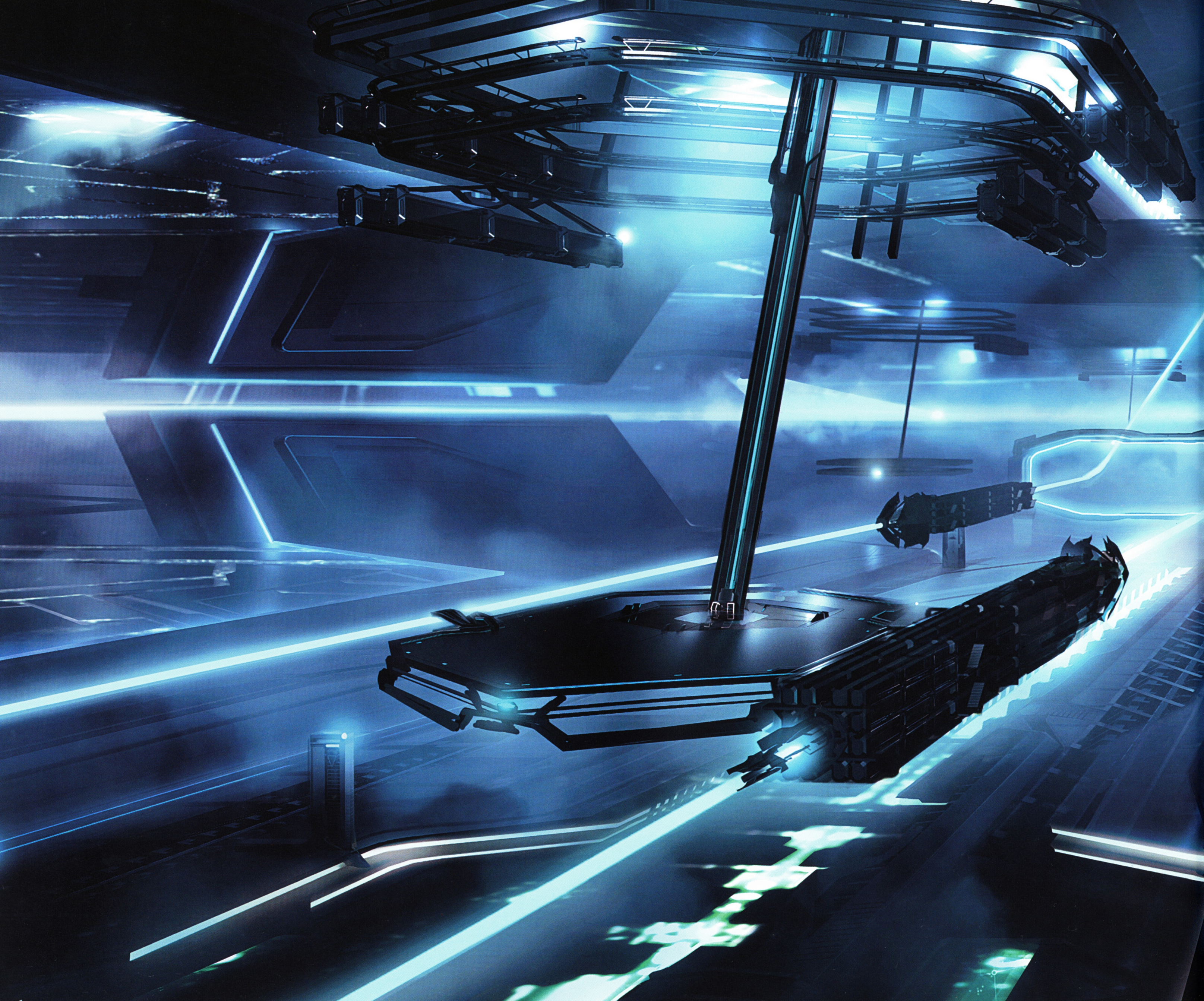
: black guard

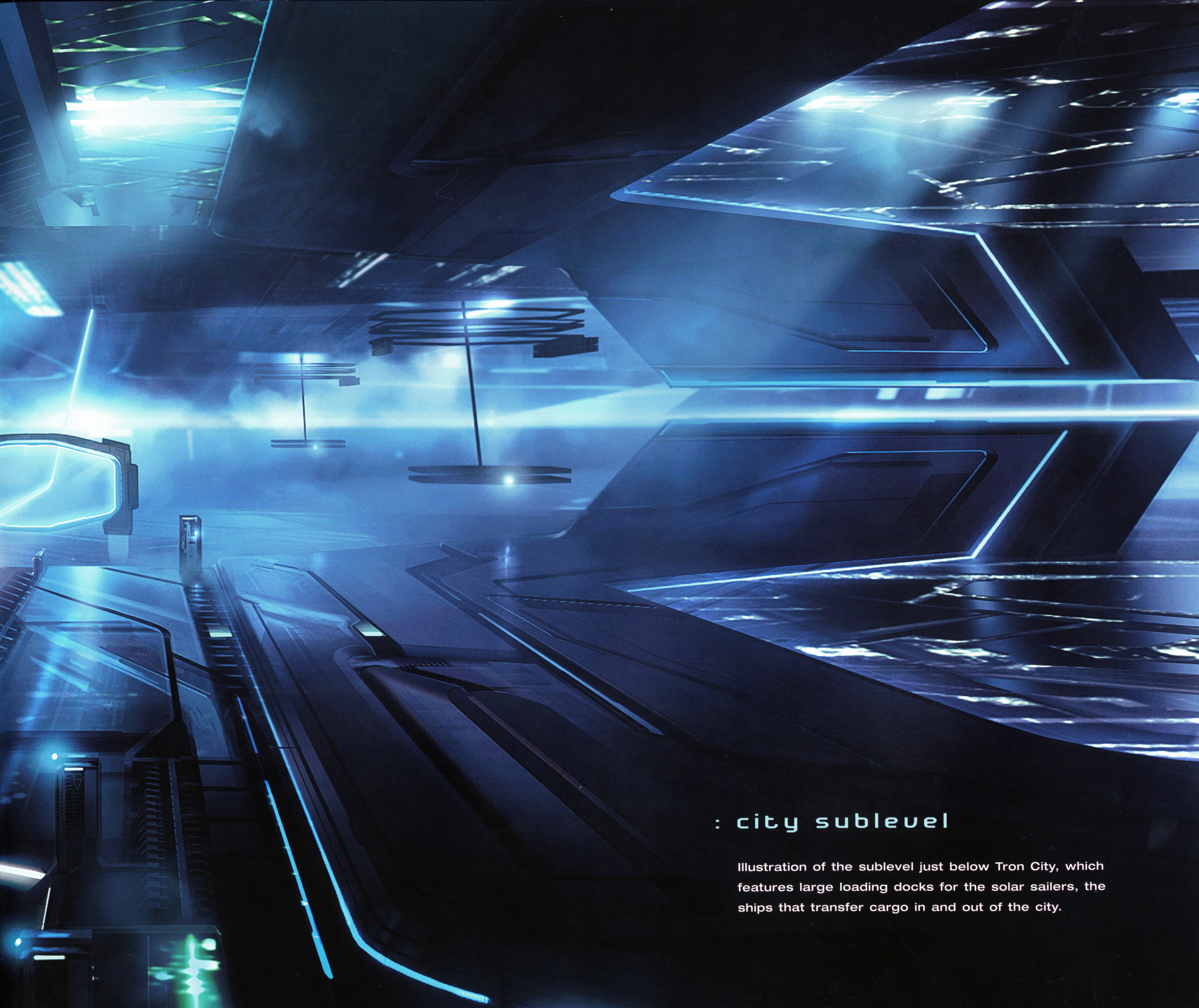
Concept artwork showing the Black Guard, Clu's lethal special forces unit. The orange wings (opposite) are a gliding apparatus that allow the guards to deploy from a recognizer while in the air (previous spread).





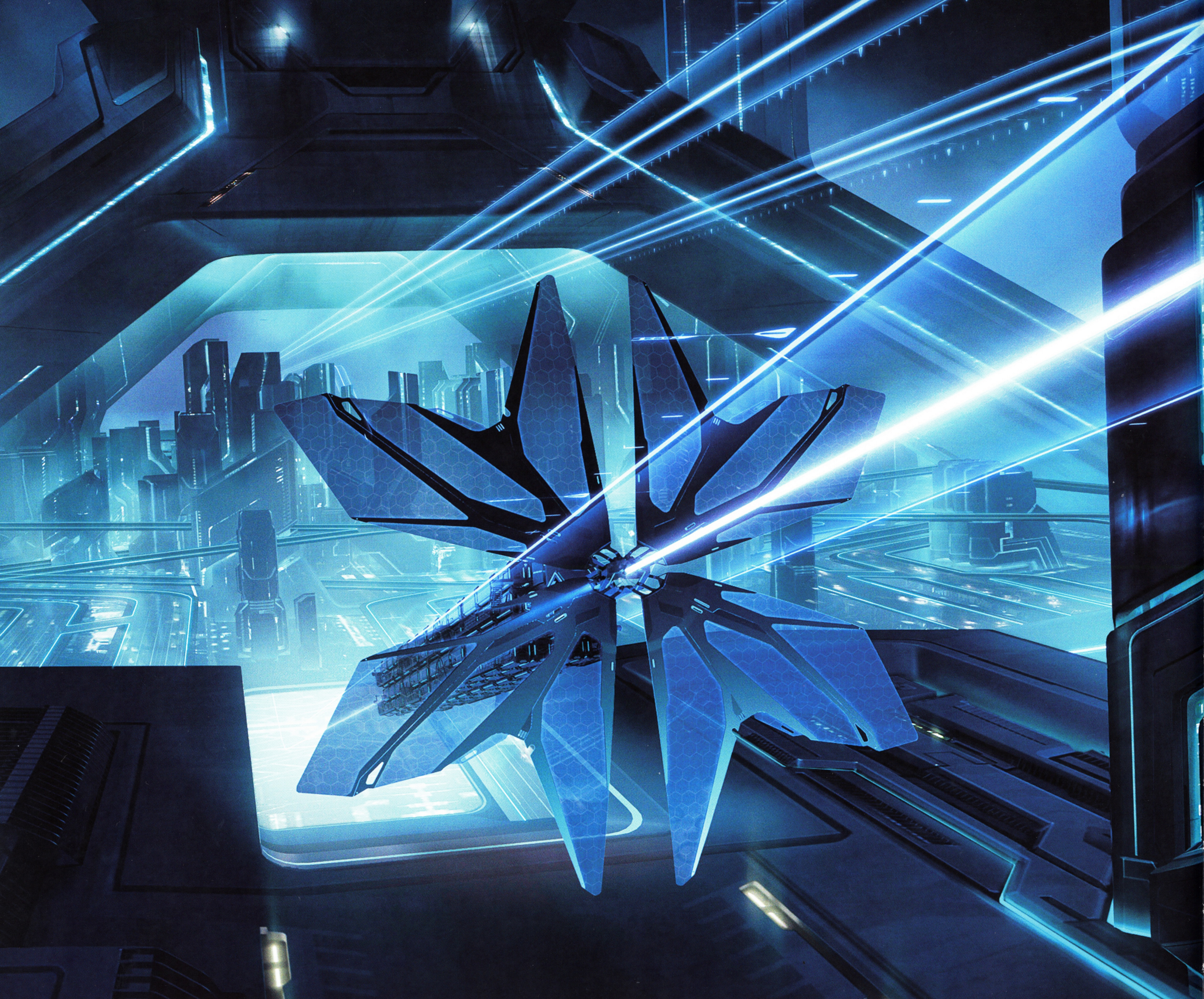


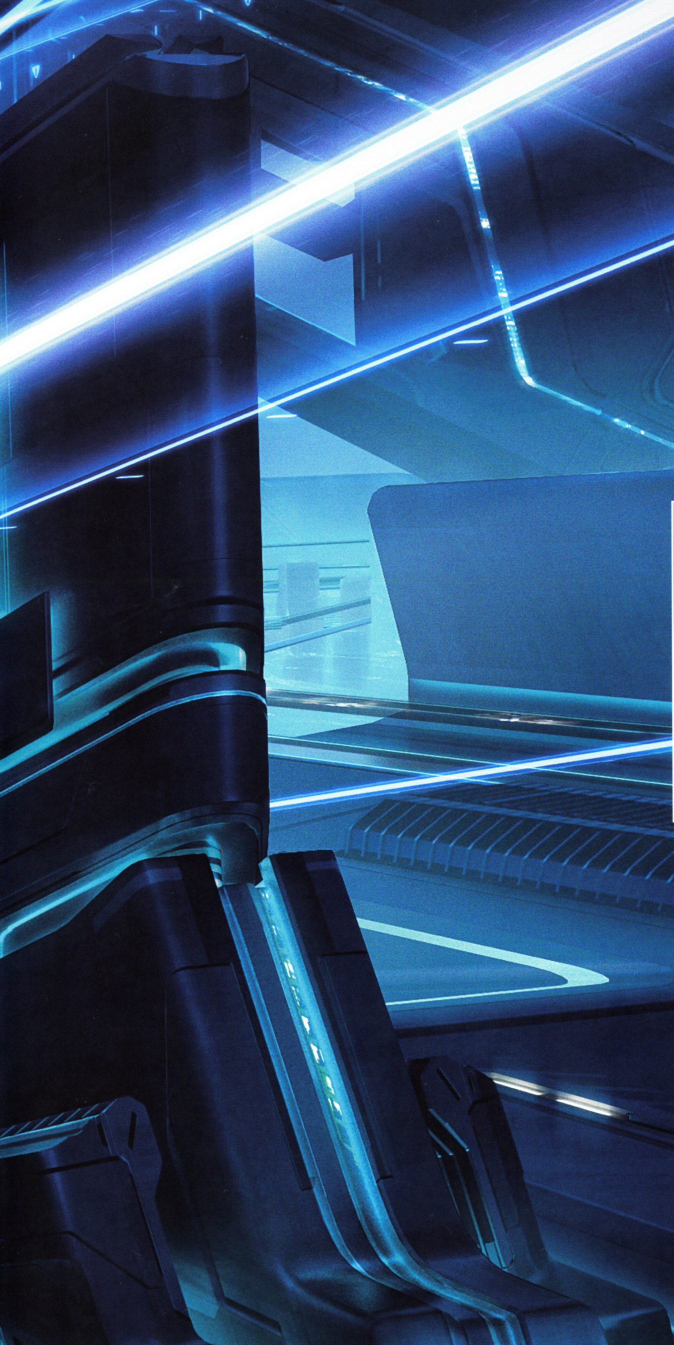




: city sublevel

Illustration of the sublevel just below Tron City, which features large loading docks for the solar sailers, the ships that transfer cargo in and out of the city.

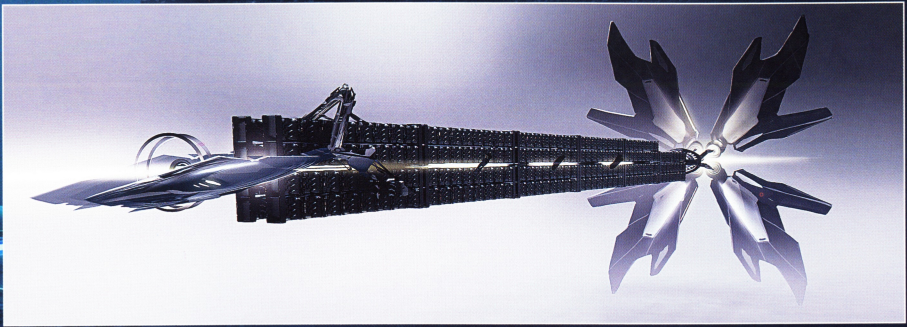


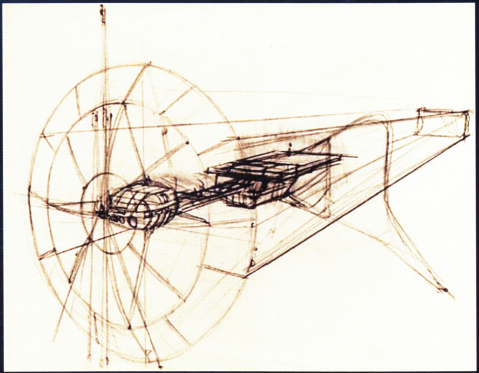


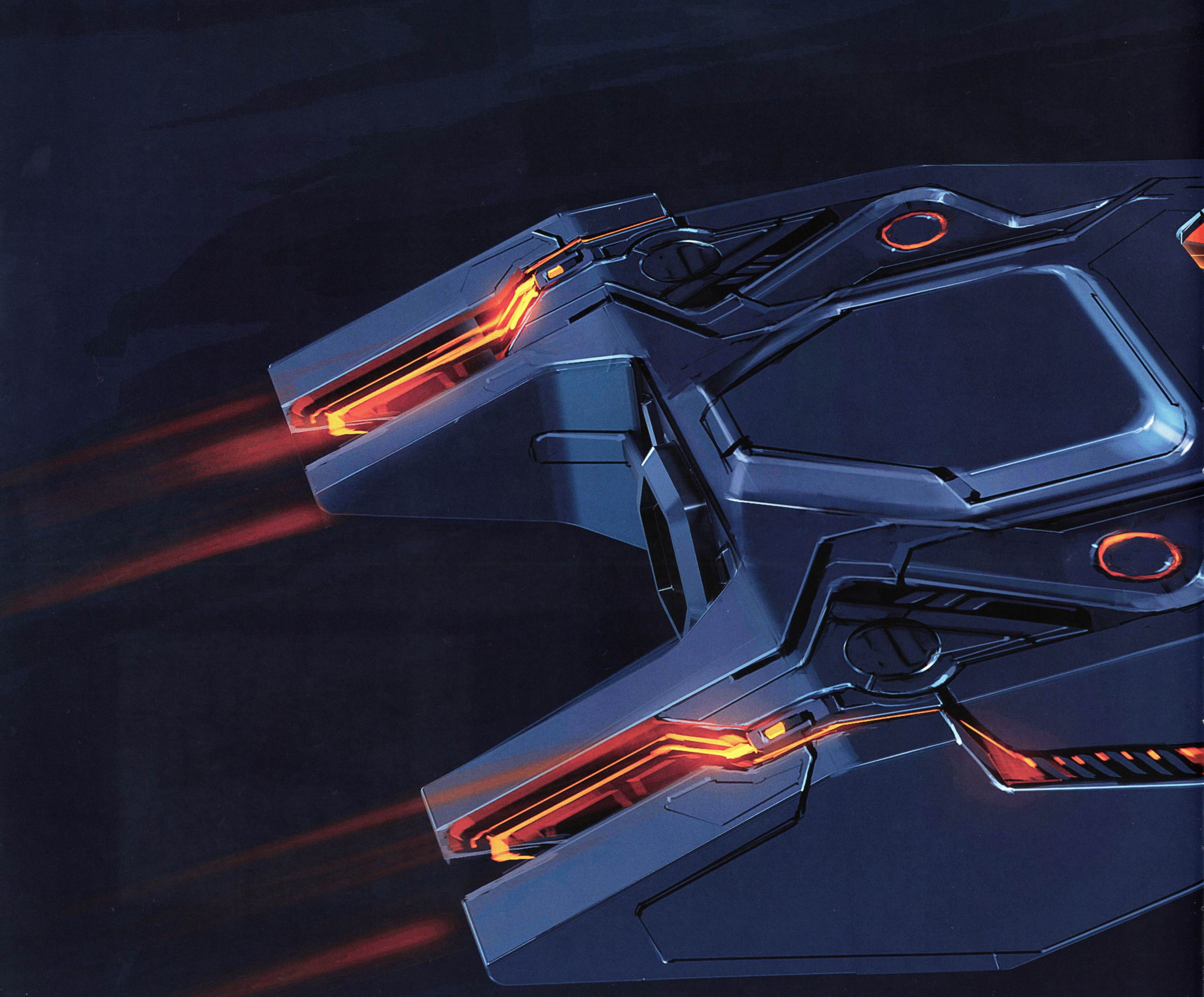
: solar sailer

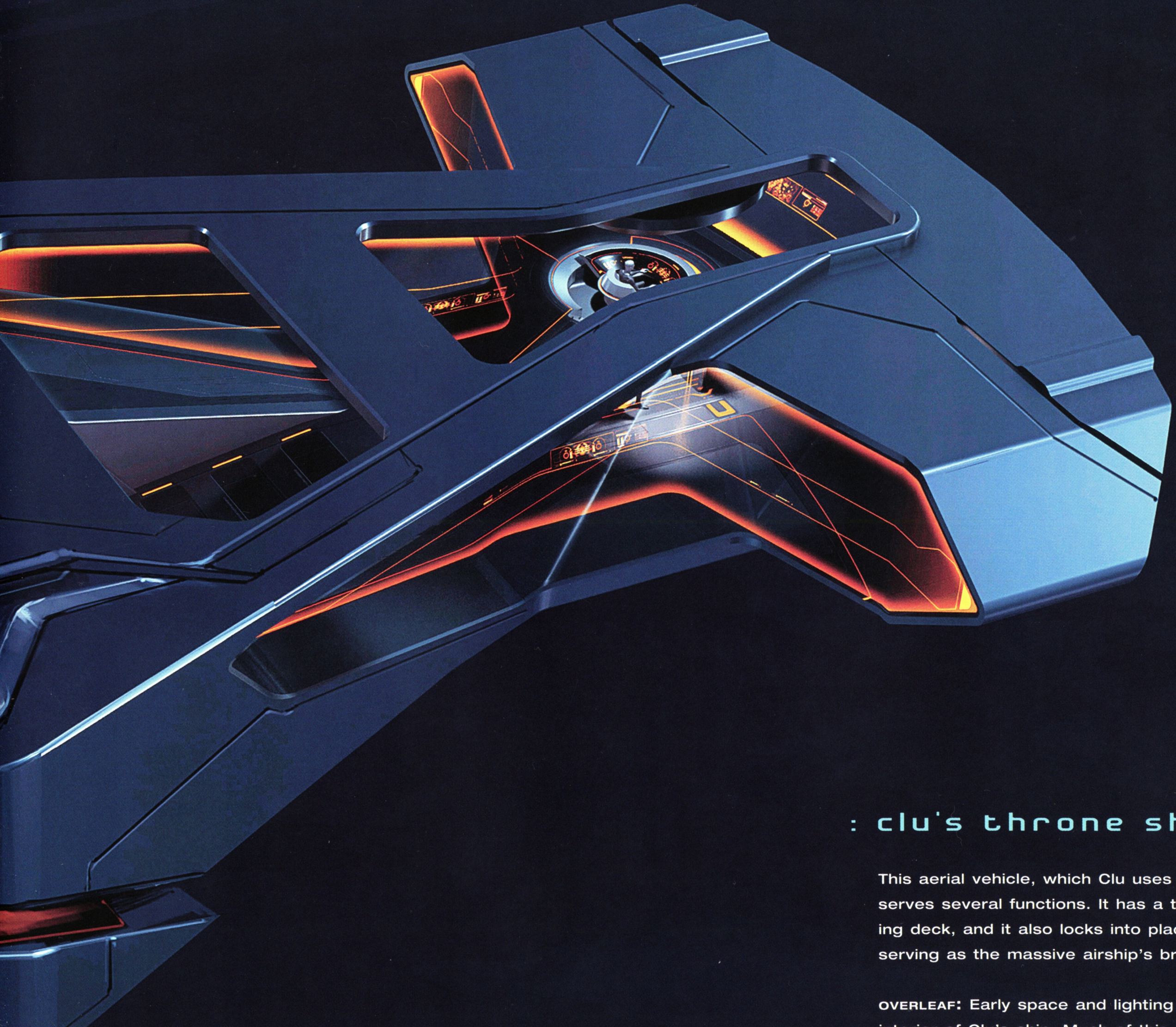
The solar sailer is an update of a vehicle featured prominently in the 1982 film. The craft is analogous to a freight train, carrying large amounts of cargo great distances across the Grid. Unlike a train, the solar sailer travels along a beam of light more than a mile up in the sky.

BELOW: Illustrations of the solar sailer from *Tron: Legacy* and *Tron* (1982).





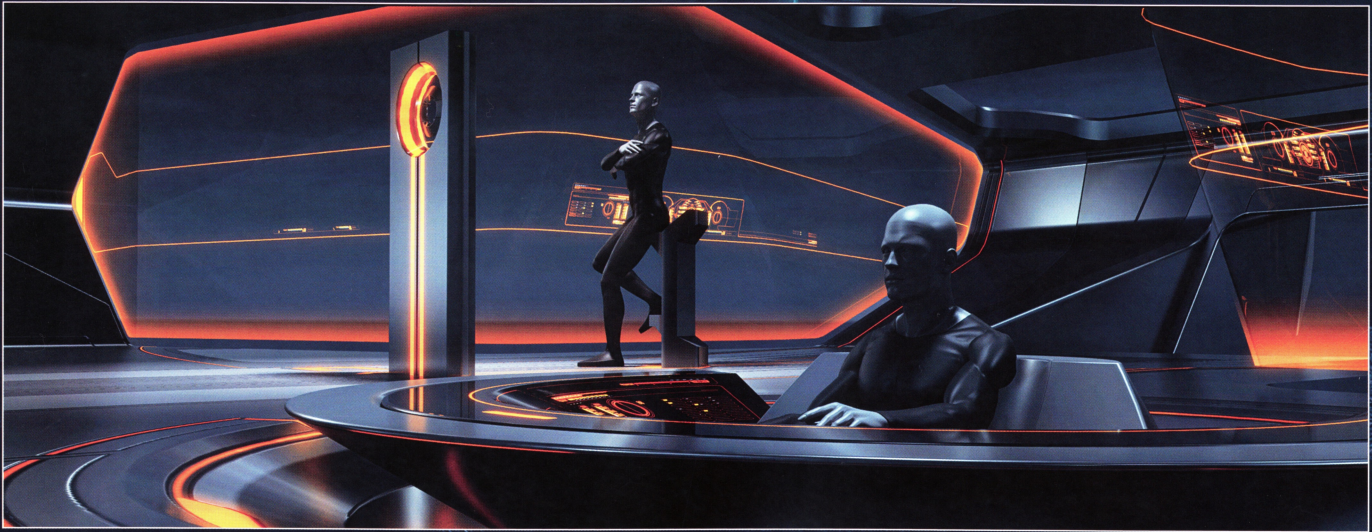


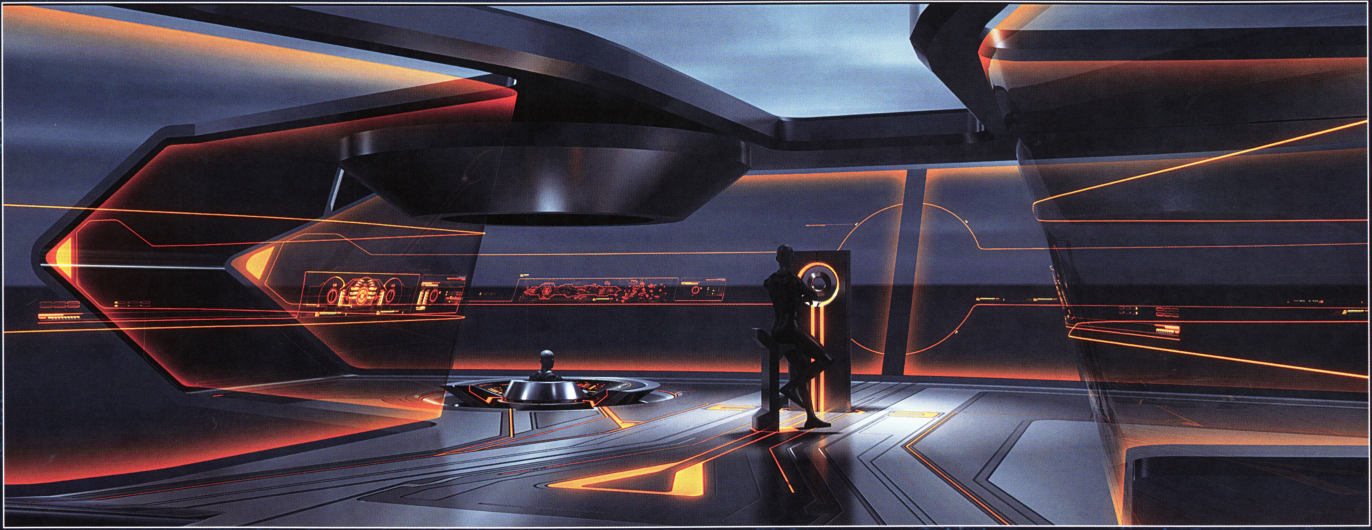


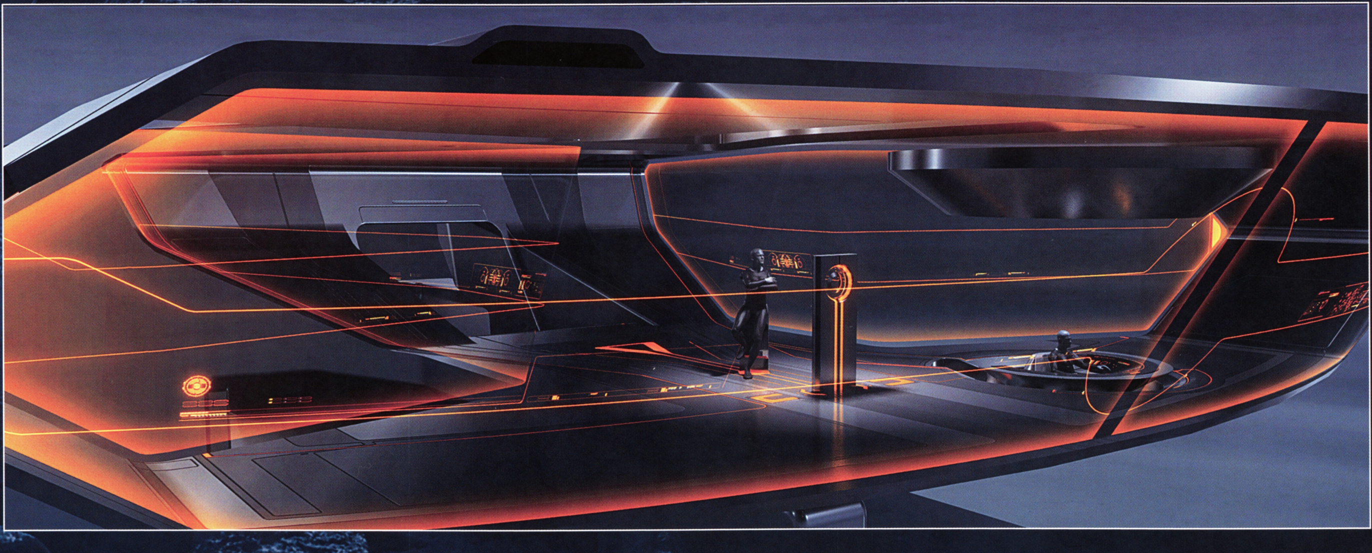
: clu's throne ship

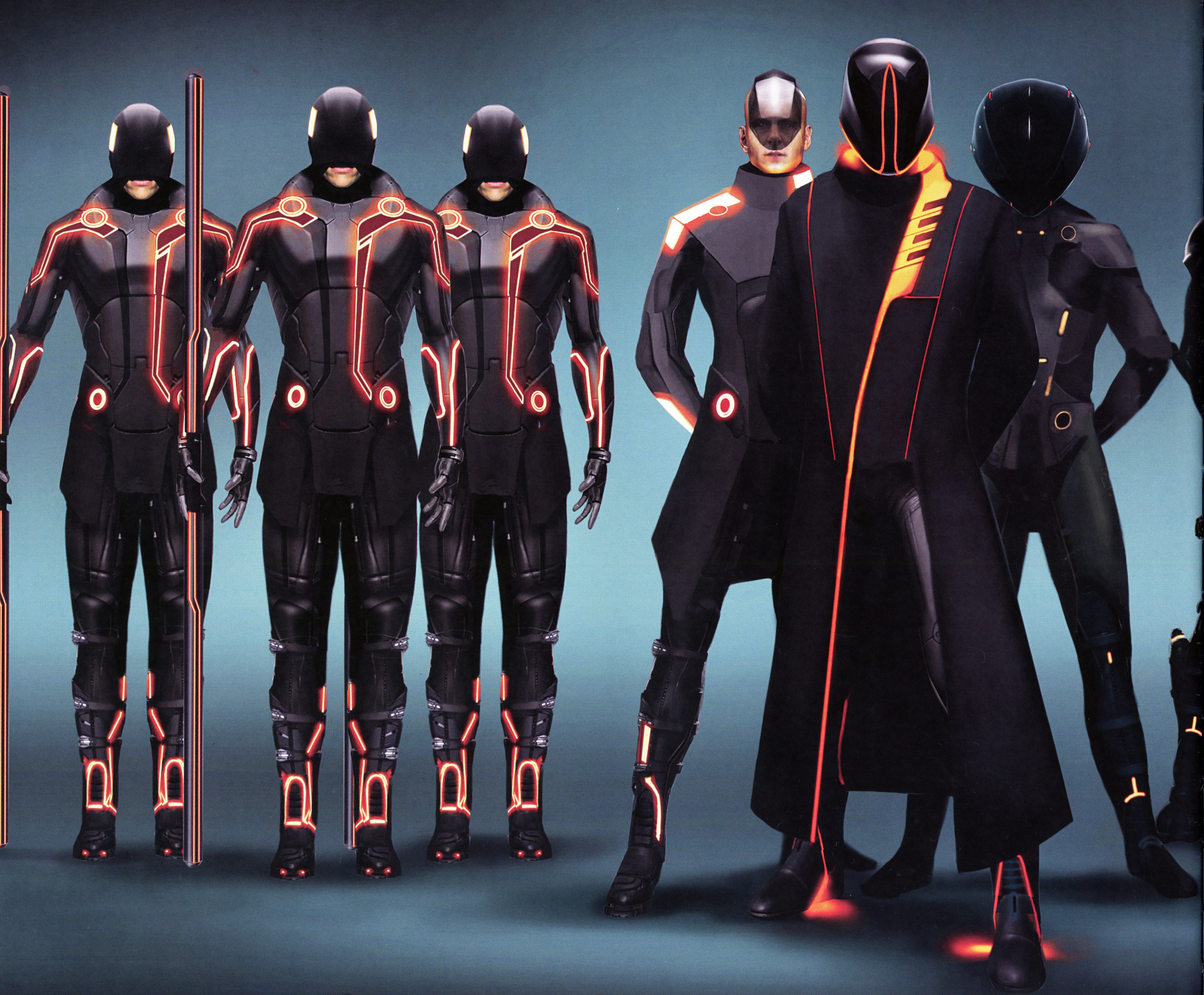
This aerial vehicle, which Clu uses in the Tron system, serves several functions. It has a throne room and a viewing deck, and it also locks into place atop the Rectifier, serving as the massive airship's bridge.

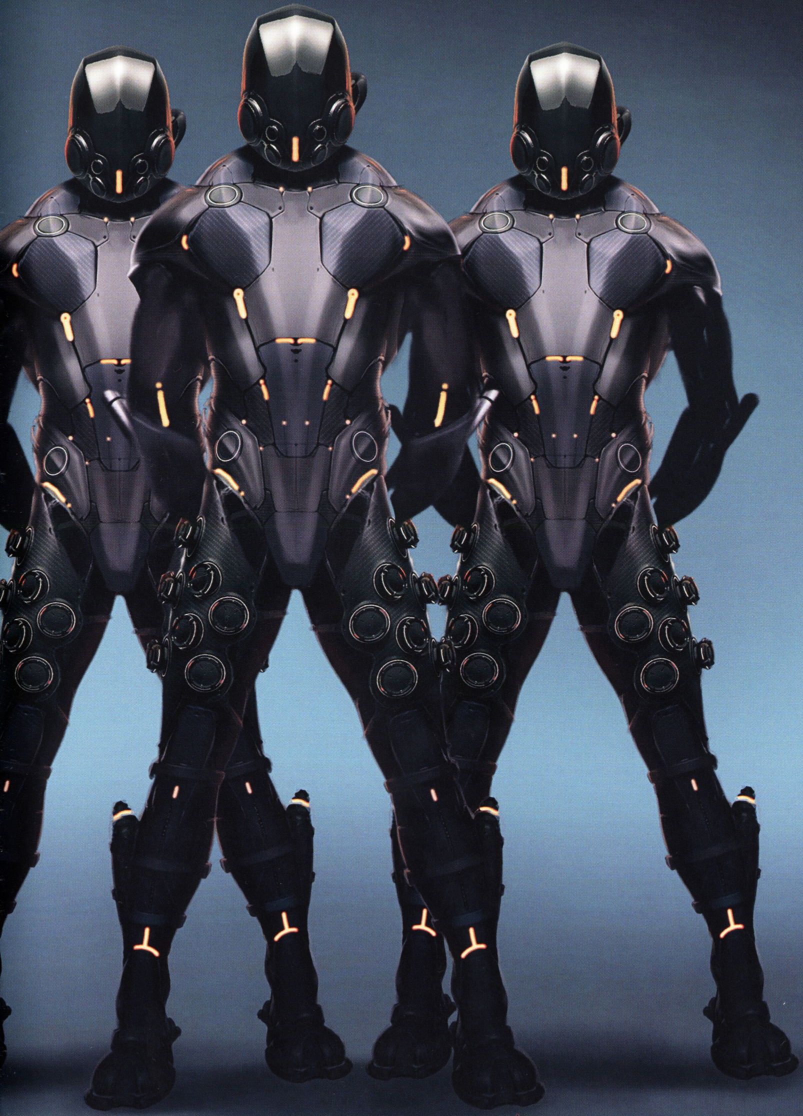
OVERLEAF: Early space and lighting explorations for the interior of Clu's ship. Much of this interior space would be built and photographed onstage before being augmented with CGI in postproduction.







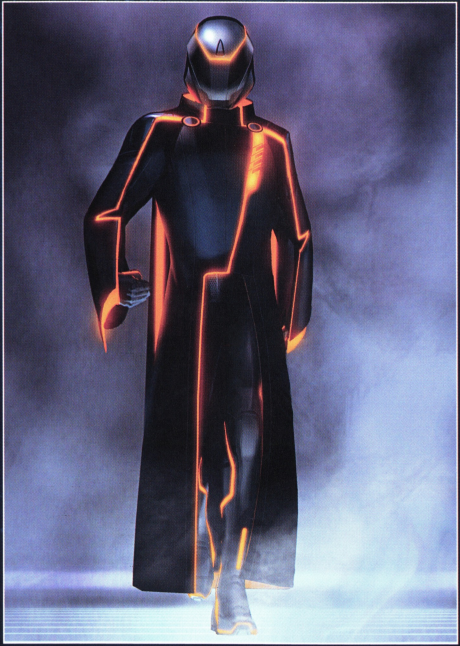




: clu

LEFT: A lineup of Clu (center) and his retinue, which includes (from left to right) Sentries, his chief intelligence officer Jarvis, his henchman Rinzler, and his special forces unit called the Black Guard.

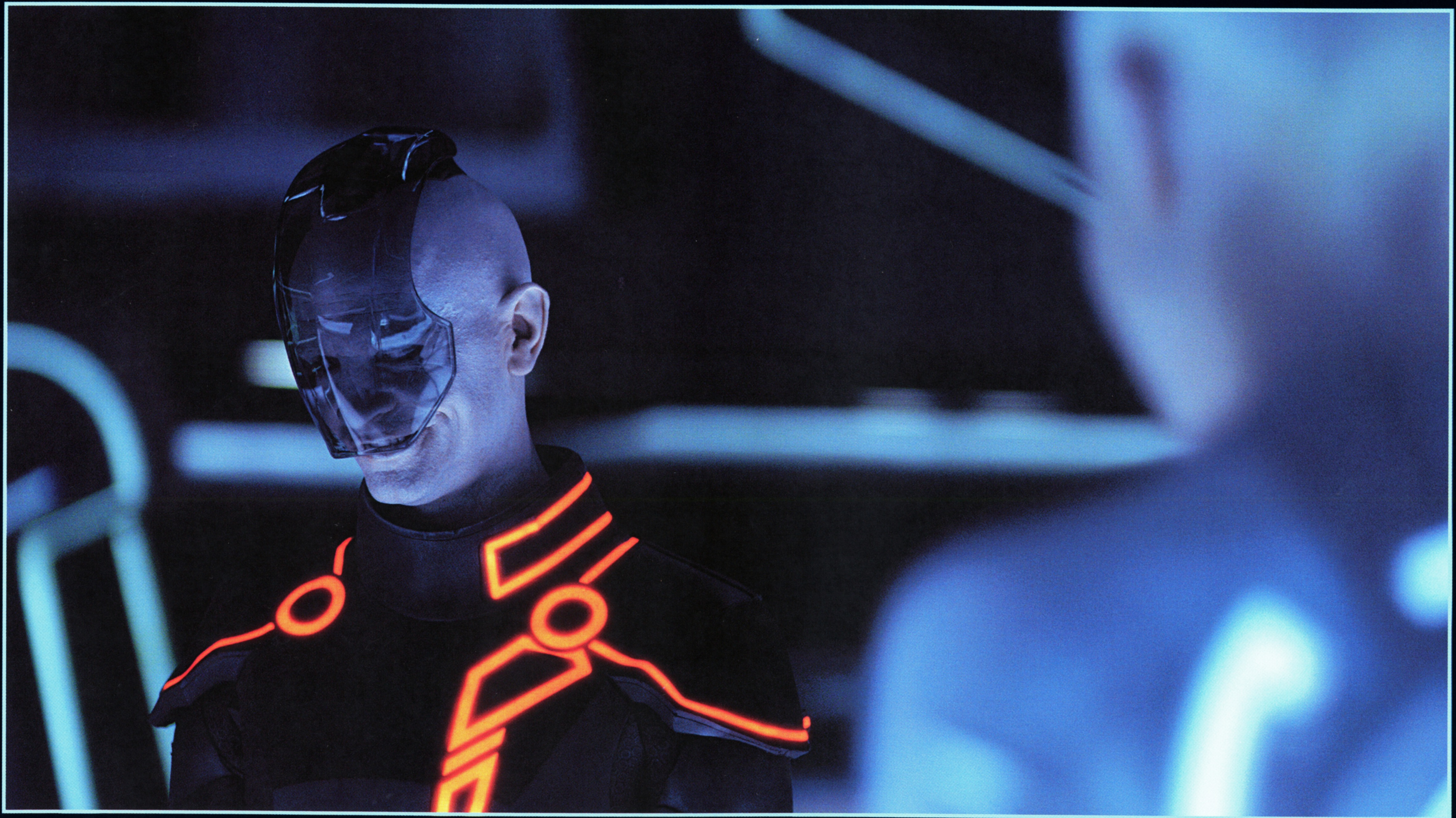
The appearance of each of these characters was carefully designed so that they could be visually identified throughout the film as the bad guys. Their suits all have an aggressive, militaristic design and their light lines are all orange. From a color standpoint, Clu is the exception. Though it's not indicated in this concept artwork, he was eventually switched from orange to goldenrod, a color in the same family, but one that would differentiate him from the rest of his men.



An image from *Tron: Legacy* showing the first meeting between Sam and Clu, the system's overlord.

When writers Edward Kitsis and Adam Horowitz first met with the producers and studio to pitch their take for a sequel to *Tron* in 2007, perhaps the most exciting aspect of their concept was that the movie's antagonist would be Jeff Bridges at age thirty-five. Bridges reprising his role as Kevin Flynn was a great idea, but to have the legendary actor in two roles—both as protagonist and as antagonist—was a thrilling proposition. To achieve this, an accurate, photorealistic, digital version of Bridges' head would have to be created. It would have to perform in the same way audiences had seen Bridges perform in movies for the last forty years, and it had to be completely believable. At the time no one was sure if this was even technically possible, but it was such an ambitious idea that they decided it was worth exploring. The artistic talent and technology of Digital Domain made it possible for Bridges to bring Clu to life in a seamless manner.

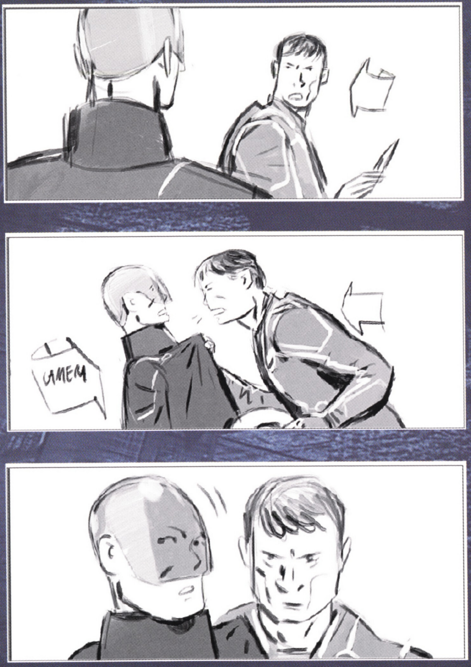
OVERLEAF: A face-to-face shot of Kevin Flynn and the all-digital Clu.

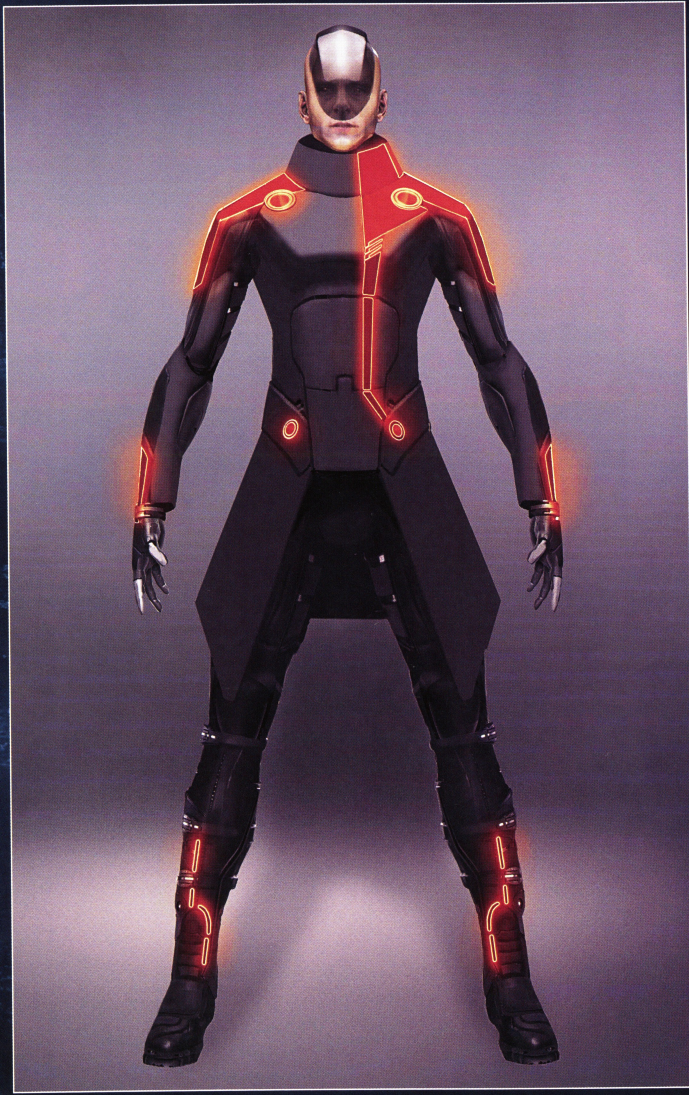


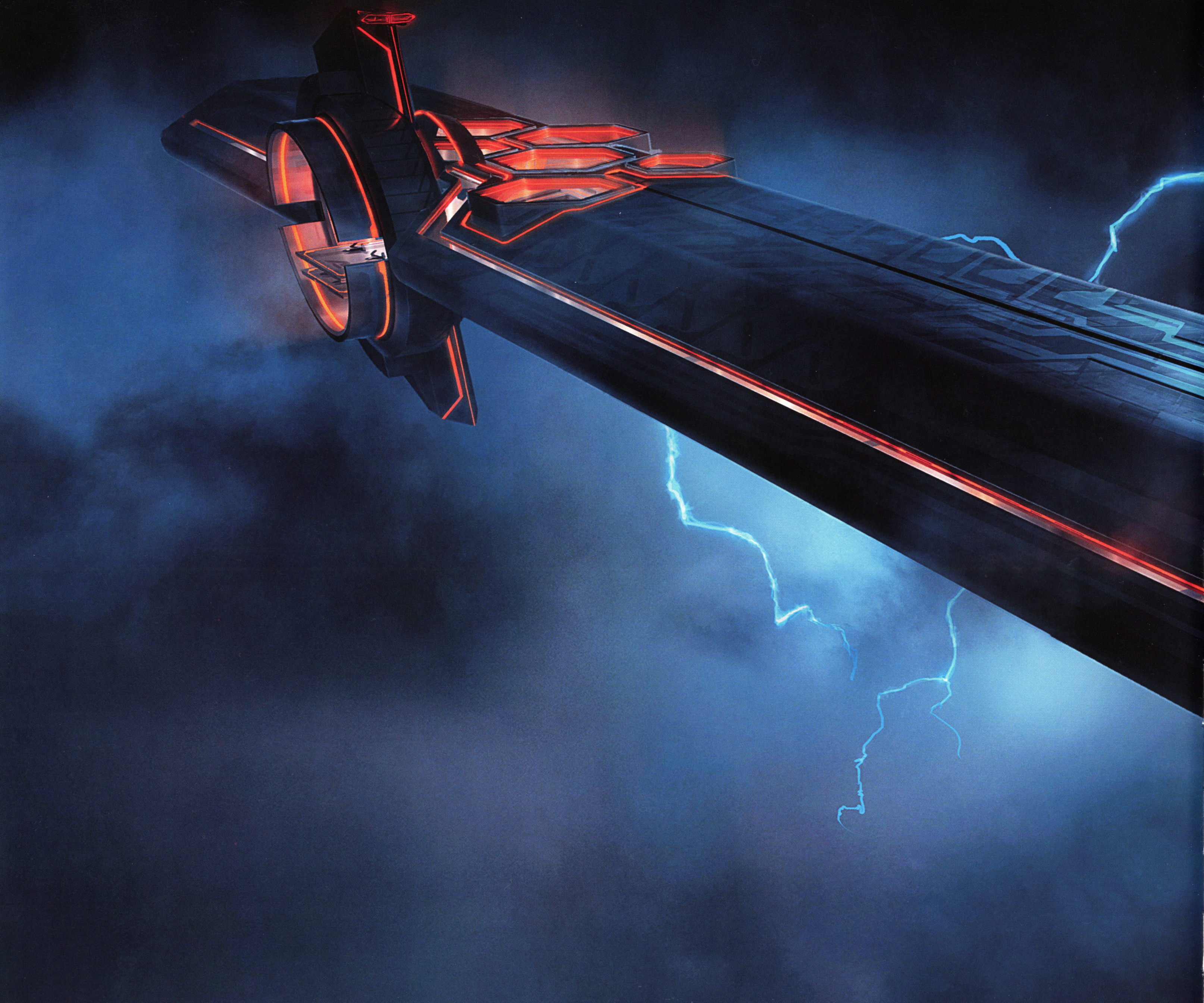
: jarvis

RIGHT AND BELOW: Concept artwork and storyboards of Jarvis, Clu's top intelligence officer and chief sycophant.

OPPOSITE: Jarvis (James Frain) gives Gem (Beau Garrett) a mischievous smile in the End of Line Club.



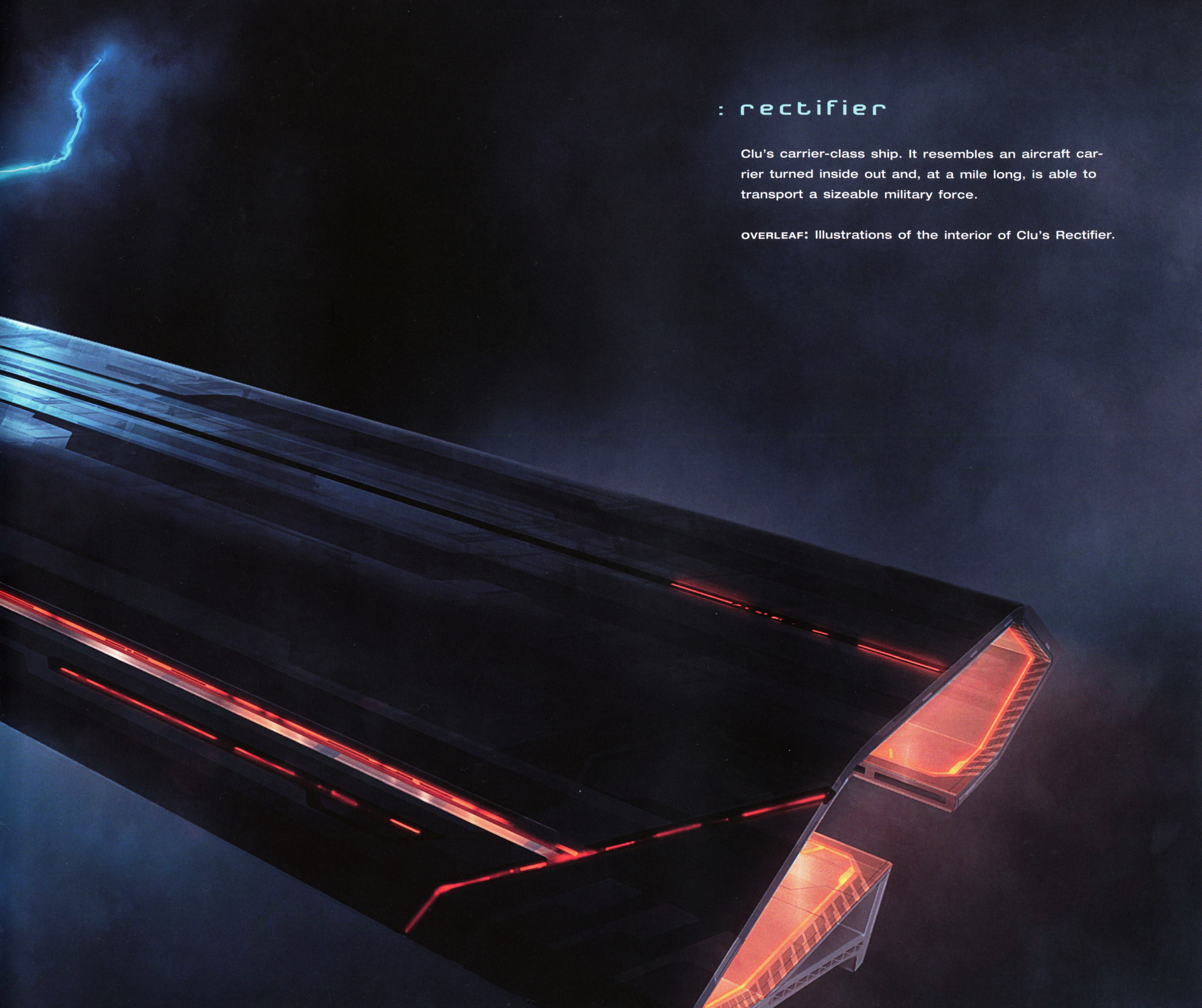


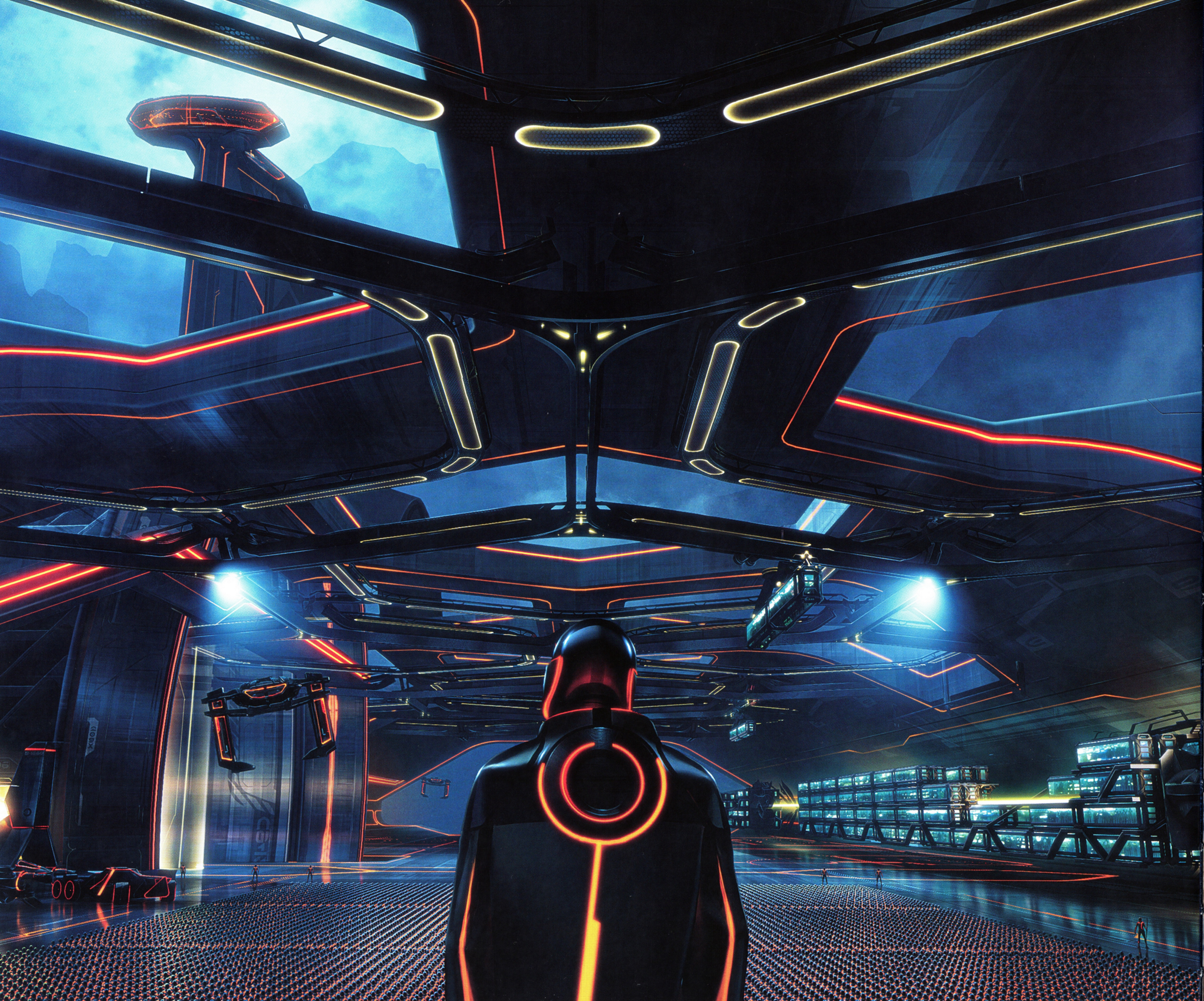


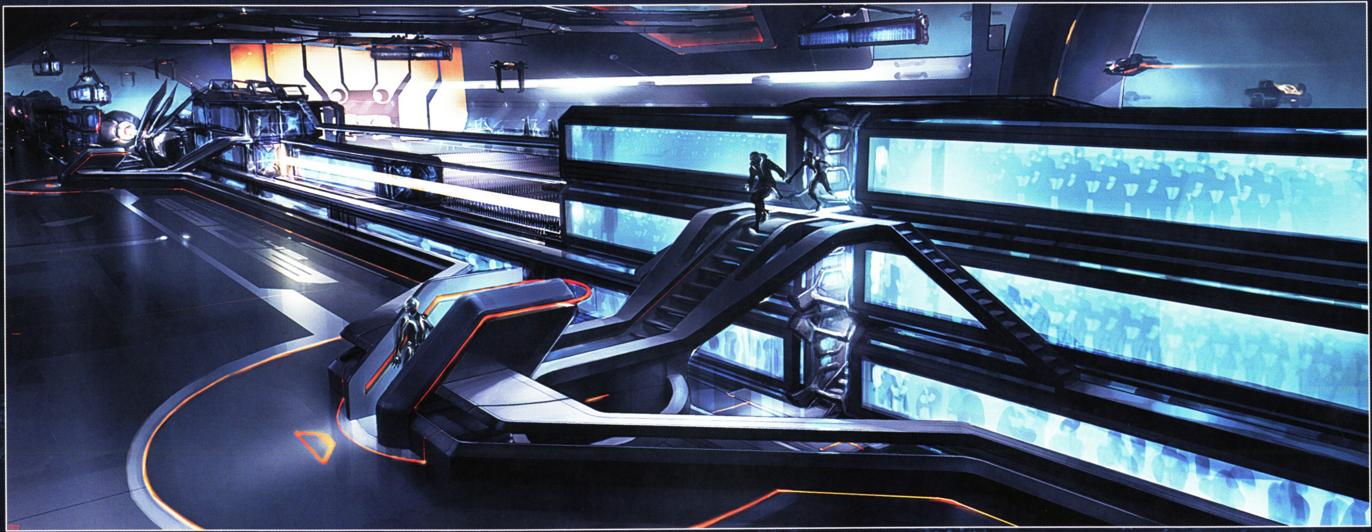
: rectifier

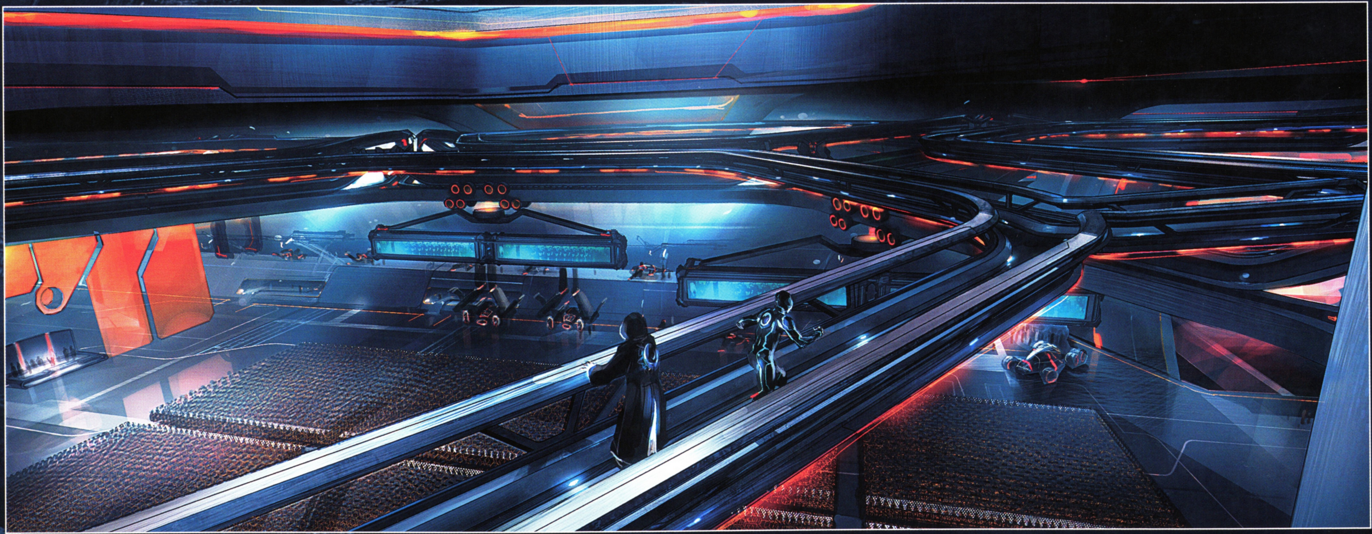
Clu’s carrier-class ship. It resembles an aircraft carrier turned inside out and, at a mile long, is able to transport a sizeable military force.

OVERLEAF: Illustrations of the interior of Clu’s Rectifier.









: afterword

When the idea of a sequel to *Tron* was first brought up to me in the summer of 2007, it immediately brought back memories of its distinct design and look, the unique electronic music of Wendy Carlos, the technological leaps that the movie took, and of course, the light cycles. Its lasting appeal is a tribute to the unique fusion of Steven Lisberger's imagination, the legendary designers Moebius and Syd Mead, and a team of talented artists.

The possibility of taking on this project inspired me on many levels. I've always had split interests in engineering, product design, architecture and music, so to have the chance to design, build and explore the world of Tron was a dream come true. I also knew I had a lot of work ahead of me. The first thing I had to do was assemble a team of artists and filmmakers who were up to the task. I was overjoyed to have the one and only Jeff Bridges reprise his role as Kevin Flynn, Darren Gilford as my Production Designer, Eric Barba as Visual Effects Supervisor, Claudio Miranda as my Cinematographer and Daft Punk taking command of the score. It was the very beginnings of what was to become a vast team of specialty artists, all of whom had accepted their invitation onto "The Grid" with excitement and a deep sense of responsibility to the 1982 film.

We saw *Tron: Legacy* as a challenge—to maintain the timeless design elements from the first movie while imagining its evolution twenty-eight years later. I wanted to build a world where everything had a physicality, weight, gravity and momentum—where you could feel and touch every surface. With an eclectic group of artists from various specialty fields—architecture, automobile design, fashion, and video games—we worked tirelessly towards a common goal, to make a world that felt completely original, beautiful and yet still definitively Tron. When the VFX test seemed to resonate with the fans at Comic-Con in 2008, we knew we were in the right place.

It's been three years since that summer in 2007 and now our Tron family is made up of hundreds of talented individuals stationed at computers and drawing boards all around the world. This book showcases a handful of the stunning and imaginative pieces of art created along this journey.

I hope you have enjoyed the work of these artists, whose relentless dedication and enthusiasm helped breathe life into *Tron: Legacy.*

—**Joseph Kosinski**, Director, *Tron: Legacy*

OPPOSITE: Jeff Bridges with director Joseph Kosinski.

The author and publisher would like to thank the following for their contribution to the creation of this book: Joseph Kosinski, Darren Gilford, Steven Lisberger, Eric Barba, Lisa Beroud, Charlie Bolwell and everyone at Digital Domain, Emily Cheung, Christine Bieselin Clark, Rob Klein at Disney Archives, Dominique Flynn, Paul Kolsanoff, Dylan Firshin, Mike Piccirillo and the entire *Tron: Legacy* art and costume departments, as well as the hundreds of talented people who contributed to the movie.

Except for art work attributed to a specific artist, the art and illustrations in this book were created by the following individuals: Harald Belker, Richard Bennett, Brent Boates, Ryan Church, Christine Bieselin Clark, Dylan Cole, Sylvain Despretz, Daren Dochterman, Thierry Doizon, Tim Flattery, Darren Gilford, Sean Haworth, Kevin Ishioka, Steve Jung, Tex Kadonaga, Fabian Lacey, Ray Lai, Sebastian Larroude, David Vyle Levy, Victor Martinez, Robert McKinnon, Ed Natividad, Phillip Norwood, Neville Page, Ben Procter, Phil Saunders, David Scott, Nathan Schroeder, Constantine Sekeris, Daniel Simon, William Ladd Skinner, Grant Van Der Slagt, Tully Summers, Dwayne Turner, and Michael Wilkinson

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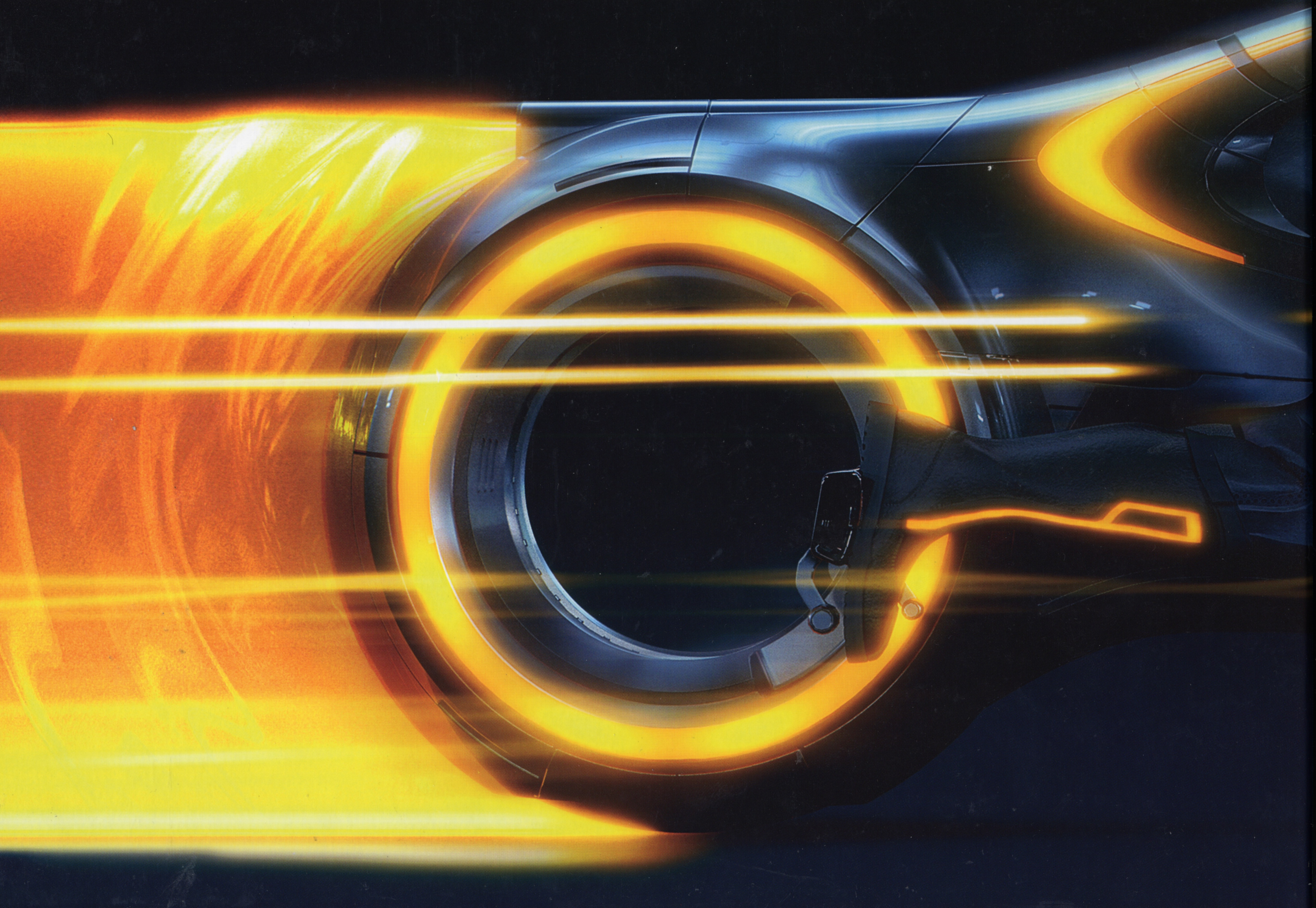

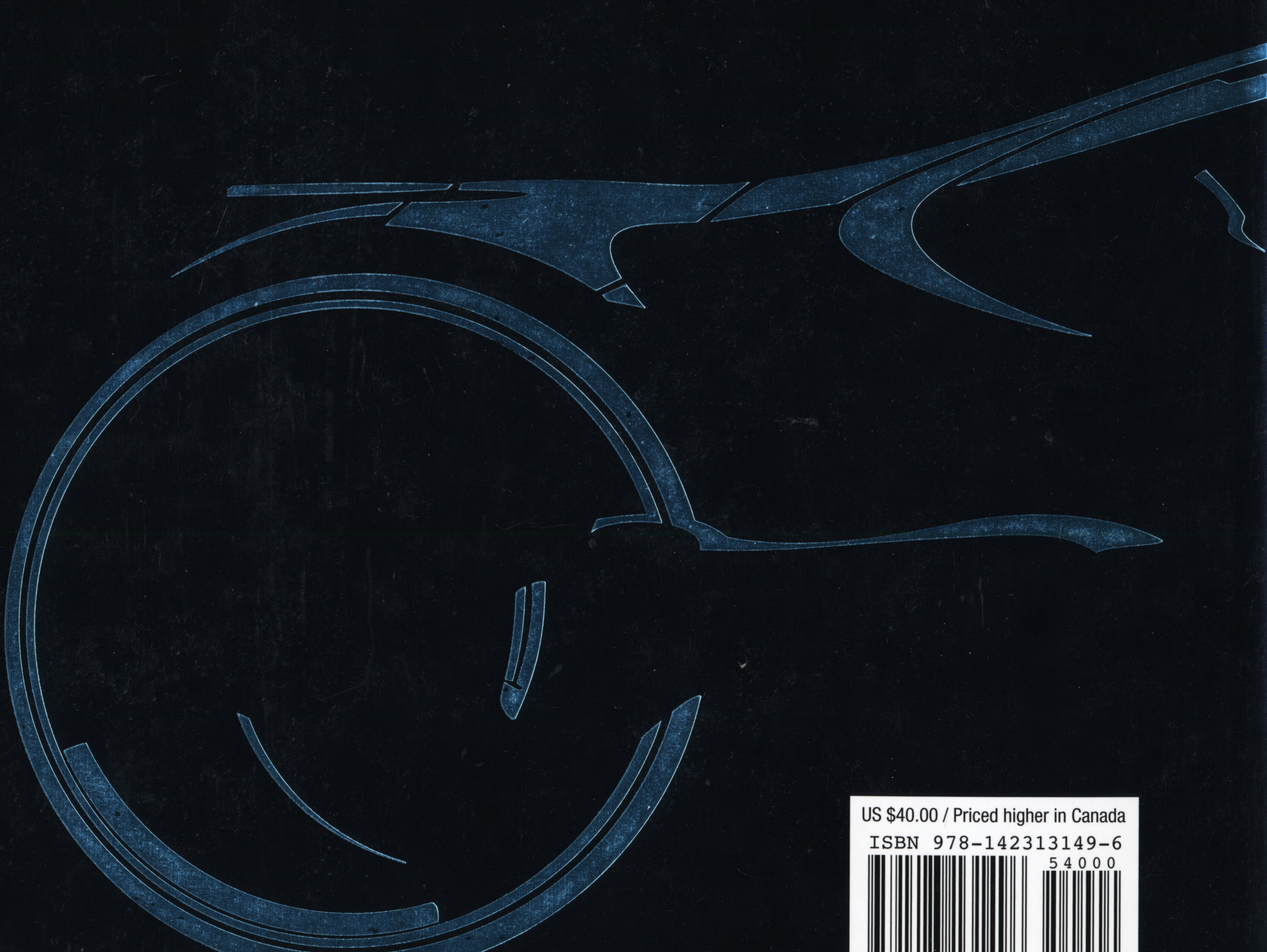

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(continued from front flap)

Tron. Sam, along with his father and a daring female program named Quorra, embark on an adventure across this visually-stunning world that has become far more advanced, and far more dangerous.

The Art of Tron: Legacy features sketches, concept artwork, storyboards, and final rendered frames from the film to give a glimpse into the elaborate movie-making process and to showcase the incredible artistry and talent required to bring the Tron universe to life. It is certain to appeal to *Tron* fans, movie-goers, artists, and designers alike.

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